

# BACONIANA.

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## A BIT OF THE BACONIAN THEORY.

*"Its chief champion visits Verulam and St. Albans, and finds support for Anti-Shakespearean pro Bacon Beliefs."*—London, *Special Correspondence*, June 30th, 1883.

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I OBSERVE that an American writer, Mr. Grant White, has cautioned his fellow-countrymen, "if they wish to preserve any elevated idea connected with Shakespeare's personality," not to visit the place where he was born and buried, and "the museum of doubtful relics and gimcracks" which are there to be seen. May I be permitted to say that a visit to St. Albans, with the ancient town of Verulam, the wonderful Abbey, and its wealth of archæological and historical curiosities would amply compensate most intelligent sight-seers for the loss of any pleasures of the imagination which they might have anticipated from a visit to Stratford-on-Avon. Apart from any thought of the great man, Francis Bacon, whose country home at Gorhambury is a mile from the town, and whose monument is in the Church of St. Michael's, at the foot of the hill, the place is full of interest; but for one who sees in it one of the inciting causes for the composition of the historical plays called *Shakespeare's*, and especially the 2nd part of *Henry VI.*, and *Richard III.*, St. Albans and its neighbourhood are in the highest degree suggestive and instructive. Gorhambury was one of the boyish homes of Francis Bacon. When, at the age of 19, he was recalled from his gay life at the court of the French Ambassador on account of the sudden death of his father, it was to Gorhambury that he retired with his widowed mother. Thus he found himself on the very scene of the main events which form the

plot of 2 *Hen. VI.*, and whether or no he actually wrote the play at this early period (1580—81), there seems little reason to doubt that he could at least have planned and sketched it under circumstances in every way favourable to its production. The play culminates in the great battle of St. Albans, which took place in a field about  $1\frac{1}{2}$  miles from Gorhambury. As a boy, Francis must have heard the battle described by old men whose fathers may even have witnessed it. He must frequently have passed beneath “the ale-house paltry sign” beneath which Somerset was killed by Richard Plantagenet (2 *Hen. VI.* v. 2). He must have trodden the Key Field where the battle was fought, and in which the last scene of the play is laid. It was a scene not likely to be forgotten. The Lancastrians lost 5,000 men, including the detested Duke of Somerset, and other nobles, and the poor weak king, Henry VI., was taken prisoner by the Yorkists. Considering the mildness and moderation which were invariably exercised by the Duke of York; and the violent and bloodthirsty course pursued by Queen Margaret, it is no wonder that this, the first Yorkish victory of the Wars of the Roses, should be hailed with delight by peace-loving people, and that its remembrance should be kept green of the spot where it took place:—

“ ’Twas a glorious day;  
St. Alban’s battle won by famous York,  
Shall be eternis’d in all ages to come.”

Before entering the Abbey, let the visitor take a glance around. To the north of the town stands the old Church of St. Peter, and in its graveyard lie the bodies of many of those who were slain in the great battles between the rival houses of York and Lancaster. To the left is Bernard’s Heath, the scene of the second battle of St. Albans, when the Yorkist army was defeated, as is related in 3 *Hen. VI.* ii. 1. In the distance may be seen Hatfield House, the noble residence of the Marquis of Salisbury, but formerly the property of William of Hatfield, second son of Edward III. (see 2 *Hen. VI.* ii. 2). Within a short distance is King’s Langley, the birth-place and burial-place of the famous Edmund Langley, Duke of York, who is mentioned in 1 *Hen. VI.*, ii. 5. He was, as we are told in 2 *Hen. VI.* ii. 2, the “fifth son” of Edward III.

On the east of the town lay the Key Field, the arena, as has been



said, of the first battle of St. Albans. Across it may be seen the ancient Manor House, formerly inhabited by Humphrey, Duke of Gloucester. To the right is Sopwell Nunnery, where Henry VIII. married Anne Boleyn.\* The history of the monastery to which the Abbey is attached, is intimately associated with English history. To go back no farther than the 14th century. There Edward II. was a frequent visitor; thither, after the battle of Poitiers, Edward III. and the Black Prince brought the French king captive. After the insurrection of Wat Tyler and Jack Straw, Richard II. and his chief justice came in person, and tried the rioters. A conspiracy to dethrone Richard began at the dinner table of the Abbot, when Gloucester and the Prior of Westminster were his guests.

This Gloucester was "Thomas of Woodstock," described in 2 *Hen. VI.* ii. 2, as "the sixth son of Edward the Third." At a subsequent meeting of members of the conspiracy, the Duke of Gloucester, "Henry of Hereford, Lancaster and Derby" (*Rich. II.* i. 3), the Earl Marshall (*ib.*), Scroop, Archbishop of Canterbury (*Rich. II.* iii. 2), the Abbot of St. Albans, and the Prior of Westminster (*Rich. II.* iv. 1), were present, and the perpetual imprisonment of the king was agreed upon. In the play of *Richard II.* every name mentioned in the old manuscript which records this meeting is included, *except one*—namely, the Abbot of St. Albans, and yet in the old records, priority is always given to him over Westminster. The present writer conjectures that the omission was intentional, and that the Author of the Plays desired to avoid the frequent repetition of the name St. Albans, which would be likely to draw attention to his own home, and might even raise awkward questions as to how *Shakespeare* became so well acquainted with the locality and its history.

At the Monastery of St. Albans rested the body of John, Duke of Lancaster (1 *Hen. IV.* v. 4), on the way to London for interment. His son Henry (afterwards Cardinal Beaufort) (1 *Hen. VI.* i. 3, &c.) performed the esequies. Richard II. lodged at St. Albans on his way to the Tower, whence, having been forced to resign his throne to Bolingbroke, he was taken to Pomfret, imprisoned and murdered. Meanwhile, the resignation of the king being read in the House, the Bishop of Carlisle arose from his seat, and stoutly defended the cause of the

\* The present Earl of Verulam now resides here.

king. Upon this, the Duke of Lancaster commanded that they should seize the Bishop, and carry him off to prison at St. Albans. 'He was afterwards brought before Parliament as a prisoner, but the king, to gratify the Pontiff, bestowed on him the living of Tottenham. These events are faithfully rendered, or alluded to in the plays, the only notable omission being as before, *the omission of any single allusion to St. Albans.*

Passing over many similar points of interest, let us enter the Abbey Church by its door on the south side. There the visitor finds himself close to the shrine erected over the bones of the martyred saint. To this shrine, after the defeat of the Lancastrians at the first battle of St. Albans, the miserable king, having been discovered at the house of a tanner, was conducted, previous to his removal as prisoner to London. In the shrine is seen the niche into which handkerchiefs and other garments used to be placed, in order that the miraculous powers attributed to the saint, should be imparted to the sick and diseased who prayed at his shrine, and thereby hangs a tale.

Close by the shrine is the tomb of "Good Duke Humphry," of Gloucester, who plays such a prominent part in "*Henry VI.*" The inscription on his tomb is not such as most students of history might expect to find as an epitaph upon the proud and pugnacious, but popular warrior. No hint is conveyed of his prolonged struggles with the Duke of Burgundy, or of his warlike contest for the possession of Holland and Brabant. Three points are noted concerning him, namely, that he was protector to Henry VI.; that he exposed the imposter who pretended to have been born blind; and lastly, that he founded a school of divinity at Oxford.\*

The story of the pretended blind man forms the subject of 2 *Henry VI.* ii. 8, where it is introduced in much detail. Sir Thomas More quoted the incident as an instance of Duke Humphry's acuteness of judgment; but the circumstance which seems to connect the epitaph, not only with the play, but directly with Francis Bacon himself, is that this inscription was not written immediately after the death of the

\* The Bodleian Library at Oxford is intimately connected with this. Duke Humphry is claimed as the founder, and there is a large collection of books which I think were from Bacon's library, although they pass as the collection bequeathed by his intimate friend Selden.



Duke, nor at the time when the monument was erected to him. It was written, as the lines tell us, *tardily*, so tardily that it has been said to have been probably the production of John Westerham, head master of the St. Albans Grammar School in 1625. This supposition rests upon another supposition or assumption, namely, that the school-master was the only man at that time likely to be capable of writing such an epitaph. But at this very same date Francis Bacon, Lord Verulam, shamefully slandered and degraded, had quitted London, and returned to his old residence at Gorhambury. The lines on the tomb of "Good Duke Humphry," may well have been an echo of a thought which Bacon treasured with regard to his own name and fame, words which are as often reflected in the poetry of "*Shakespeare*" as in Bacon's authentic prose.

"*Post funera vivit.*"

"*He lives in fame who dies in virtue's cause,*"\* "the opposite whereof is fury to a man . . . for what is more heavy than evil fame deserved? Or likewise, who can see worse days than he that, yet living, doth follow at the funerals of his own reputation?"†

A phrase in the inscription—*invida sed mulier*—applies to Margaret of Anjou, Henry's "proud, insulting queen," whose tomb, with her device of "Margerites," or daisies, is not far from the shrine of St. Alban. It was by the intrigues of Margaret and her partisans that Duke Humphry was arrested at Bury. The following night he was found dead in his bed: slain, as some old writers record, by the hand of Pole, Duke of Suffolk (2 *Hen. VI.* iii. 223—281, and ii. 1, 1—202.)

Not much removed from these interesting monuments are two more tombs which should attract the attention of Shakespeare scholars. One is the resting place of Sir Anthony de Grey, grandson of Henry Percy, Earl of Northumberland, "the fourth hole sister to our sovraigne lady the queen"—that is, Elizabeth Woodville, queen of Edward IV.—She had been formerly married.

\* *Tit. And.* i. 2.

† Posthumous essay "of Fame." The above was written in 1888. Our pilgrims to St. Albans inform us that this inscription (recorded in Dr. Nicholson's handbook to the Abbey) is no longer to be seen. Inquiry should be made as to this matter.

“ At St. Alban’s field  
 This lady’s husband, Sir John Grey, was slain,  
 His lands then seized on by the conqueror.”—3 *Hen. VI.* iii 2.

Her suit to Edward to restore her confiscated property, and her subsequent marriage with him, form a prominent portion of the plot of 3 *Hen. VI.*

Last but not least, we must not overlook the mausoleum of the “Neville’s noble race,” the family of the great Earl of Warwick, the “king maker.”

In the second part of *Henry the Sixth* v. 2, Warrick swears by his

“ Father’s badge, old Nevil’s crest,  
 The rampant bear chained to the rugged staff.”

The passage is vividly brought to our minds by the sight of a row of little rampant bears, each chained to his rugged staff, and surmounting the monument erected over the grave of the great family of warriors and statesmen.

As the traveller turns away from St. Albans to retrace his steps to London, he may perhaps look backward into the abysm of time, and picture to himself the changes which that now tranquil town has witnessed even during the last four centuries—the courts, the camps, the fights, the triumphs of which it has been the scene; the many-coloured life which has swept through it. Thus musing, the thoughtful sightseer may perhaps for the first time perceive the aptness of a figure in 2 *Hen. VI.* ii. 2, and which otherwise (and especially from the pen of the Stratford butcher boy) would seem far-fetched:—

“ As common as the road between St. Albans and London.”

C. M. P.



## REFLECTIONS IN SHAKESPEARIAN PLACES.

## STRATFORD-ON-AVON.

THE fame of Stratford-on-Avon, as the birthplace of Shakespeare has, like the wisdom of Solomon, been noised abroad over many lands, and when the unprejudiced visitor undertakes this pilgrimage in the spirit which led the Ethiopian Queen to visit Solomon, he will with her exclaim, "The half was not told me"—*but* he will be far from adding that it "exceedeth the fame which I heard." The beauties of Stratford-on-Avon are much overrated, and the townspeople, especially those in charge of any "relics," seem to have imbibed that love of money which, if we may judge from the town records, was so marked a trait in the character of William Shakspeare himself. At the church they will for a small sum sell you "old tiles found under the stalls," and "chips from the altar slab."

As for the house in which William was born, though the exterior is not unpicturesque—a dark, low-built cottage kept in excellent repair,—its interior at once strikes one with an air of gloom and discomfort, the room in which he first saw the light, (or the glimmer which succeeded in penetrating it) is a dark, low-built little room enclosed by what were once white-washed walls, with a beam across the plastered ceiling, and the furniture consists of two small tables, a desk, and a chair. Many notable men and women have scratched their names on the walls and ceiling, but some of the scrawls are suspicious. Some years back one signature was pointed out as that of Schiller, but it was written in *Roman* letters.\* In a smaller room at the back, is the "Stratford" portrait of Shakspeare in a scarlet doublet and loose black gown without sleeves, the only portrait ever discovered representing Shakspeare in this dress. But although £5,000 is said to have been offered for it and refused, its originality is doubted, and it certainly more resembles Francis Bacon than it does the "Stratford" bust in the church (or some 28 portraits, all differing, in the museum downstairs), which latter depicts the "Bard of Avon" as a man of very heavy features and clean shaven. Sixpence is charged to see these two

\* Lately a leading journal has been so bold as similarly to question the authenticity of the Registers concerning W. Shk. in the Parish Church; they are most suspiciously detailed.



rooms, and another sixpence to see the museum. In the former, if one comes here to make acquaintance with a spirit which has been before to us but a dream from the fairyland of books, one is sadly disappointed, and impossible is it to discover that secret analogy between the home and its surroundings, and the nature and genius of him who dwelt therein which is to be found in other literary scenes. In the Museum there is more food for reflection, but not to the advantage of "the gentle William." Here is the only existing letter to "Wm. Shakespere;" it is from Quynay; and here we see the desk which he is said to have used at the Grammar School, though there is no evidence that he ever went to that school. But before some of the lesser "relics," thoughtful visitors will seriously ponder upon the extraordinary manner in which the admirers of Shakspeare perpetuate trifling anecdotes which are slanderous to the man who really wrote those famous plays. Look, for instance, at the chair brought from the Falcon Inn at Bidford, and the old sign of that same drinking house, brought here because tradition has it that here he spent his latter days "drinking hard," and caught the fever that resulted in his death. Other relics are articles made from the mulberry tree planted by Shakspeare at New Place, and even some juice from its fruit. The grave and bust of the "Bard of Avon" in the Church of Holy Trinity, and the records of the family to be found there, and in the Town Hall, have been noticed in BACONIANA.

#### WILTON HOUSE.

Wilton House stands conspicuous amongst the noble seats of England, as a haunt of genius, a treasure-house of art, and the home of one of the noblest families of Britain, of whom it has been said that "all the men were brave, and all the women chaste." Here was born, it is believed, Philip Massinger, the son of the Earl of Pembroke's secretary or steward; here lived Mary, sister of Sir Philip Sidney, and Countess of Pembroke, William Herbert, the earl-poet, and George Herbert, the celebrated poet and divine. Hither also came the prince of English aristocracy, Sir Philip Sidney, to write part of his "Arcadia," and lastly, but by no means less important, hither came Francis Bacon, Poet, Philosopher, Statesman, to while away many a pleasant hour with his friends of the Herbert family.



The whole of the interior is regal in its decoration and *ameublements*, but the chamber which possesses the most interest to philomathic minds is that known as "the Double Cube Room," proclaimed by Charles II. "the best-proportioned room I ever saw." The elegant ceiling is the work of Tomasso, illustrating several stories from Perseus. The panels by the windows portray, limmed in antique tracery, the story of Moysa and Dorcas, of Musidorus and Philoclea, or to use the words of Milton, "the vain amatorious poem of Arcadia." It was in this room that several of Shakespeare's plays were first performed, amongst the number being *Measure for Measure*, played here before its publication. King James I. was holding his court at Wilton at the time, having come down there to be near Winchester, where Sir Walter Raleigh was being tried. Bacon was amongst the company at the house, and it is believed that he wrote the play with an intention of softening the King's anger against Raleigh, who ever had a friend in Bacon. Wm. Shakspeare is said to have been amongst the players, and, when the King demanded to see the author, after all sorts of excuses had been made in vain, William was brought forth and introduced at a distance as the author. The King seems, however, like Elizabeth, to have believed *another* to be the author. There is also introduced into this play much about "obsolete laws," upon which Bacon had but just previously made a speech.

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## THE HISTORY OF LIFE AND DEATH

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### PART II.

IN the description of the terrible death-bed of Cardinal Beaufort, we drew attention\* to the *distorting of the face*, noted by Bacon as one of the signs of approaching death where there is "contention" or "conflict"—resistance to the advance of that relentless foe. There are, however, circumstances under which the approaches of death are not dreaded, but welcomed. For,

"*Death arrives gracious* to such as sit in darkness, or lie heavy burdened with grief and irons, . . . to despairful widows, pensive

prisoners, and deposed kings : to them whose fortune runs back, and whose spirit mutinies ; unto such death is a redeemer, and the grave a place for retiredness and rest."

In such cases our ever-observant poet presents *the alteration*, but not the *distortion*, of the dying person's face. Take, for instance, the death of Queen Katharine, to whom even her enemy, Cardinal Wolsey, was constrained to say,

"I know you have a gentle, noble temper.  
A soul as even as a calm."

In the beautiful scene where Katharine is led in by her faithful Griffiths, and being sick unto death, is placed in a chair, she half sleeps, half dreams a heavenly dream, suggested to her mind by the sad notes of the musicians, and which help her meditations on "that celestial harmony I go to." But the vision has raised her mind above all earthly music, and she bids that the musicians may leave off—"They are harsh and heavy to me."

The near approach of death is now observed by the waiting-woman :

"Do you note (she whispers to Griffith)  
How much her Grace is altered on the sudden?  
How long her face is grown? how pale she looks?  
And of an earthly cold? Mark her eyes!

(Griffith reads the meaning of those signs :)

*She is going, wench. Pray, pray ; Heaven comfort her !*"\*

Similarly in the last sickness of King Henry IV., *the hollowness of the eyes*, the "changes," and "altered" look in his face are duly noted :—

"Clarence.—His eye is hollow,† and he changes much.

P. Hen.—Heard he the good news yet? Tell it him.

P. Humph.—He altered much upon the hearing it."

There seems to be the same idea in the mind of our poet when he makes Antony murmur : "I am dying, Egypt, dying. . . . The miserable *change* now at my end, lament not nor sorrow at . . . My *spirit* is going, I can no more." *The change is bodily ; the spirit remains unaltered* in kind, though exalted and purified from earthly passion and corruption. See how this purification, by the fire of deep

\* *Hen. VIII.*, iv. 2.

† "*A full eye will wax hollow.*"—*Hen. V.*, v. 2.



grief and bitter adversity, is shown in its weak beginnings, in the changed temper of Cleopatra herself, when once she has begun to feel within her "*immortal longings*":

"I am air and fire, my other elements  
I give to baser life—"\*

Note, too, that she then gives to her friends "*the last warmth* of her lips, and dies *as in a sleep*, though with "the raising of the whites of the eyes," which draws forth the loving tribute of admiration from Charmian:—

"Now boast thee, Death; in thy possession lies  
A lass unparallel'd.—*Downy windows close;*  
And golden Phœbus never be beheld  
Of eyes so royal!"†

But to return for a few minutes to the death scene of *Henry IV.* Can we fail to observe throughout this scene how *the doctrine of the union of mind and body* is being taught to us at every turn. The physical signs incidentally noted are interesting and true, but having now been instructed in them, we flatter ourselves that they are such as everybody would observe. The effects of mind upon body, of the spirits upon health and life, are less patent, and therefore in the play the more noteworthy; connecting the physical and the metaphysical precisely as Bacon himself teaches us to connect them.

"*Great joys*," says the Philosopher, "attenuate and diffuse the spirits and shorten life. . . . Joy suppressed, and sparingly communicated, comforts the spirits more than joy divulged and published."‡ Too great emotion of the spirits, in the weak heart, on the sudden hearing of "the good news" of victory, and of the discomfiture of his rebellious subjects, makes the old king faint and giddy, and thus he reflects:—

"And wherefore should these good news make me sick?  
O me! come near me, I am much ill."

Gloucester, Clarence, and Westminster, like many other well-intentioned, but mistaken persons, think to restore the sick man by "cheering him up," but Warwick knows that "prevention of respiration produces death."

"Be patient . . . stand from him, give him air, he'll straight be well."

\* *Hen. IV.*, iv. 4. † *Ant. Cl.* v. 2. ‡ *Hist. Life and Death.*

Warwick supposes this to be only a temporary sickness, and that "*respiration*," "a thing required for life," will be quickened by the free circulation of "pure air" about the patient. Clarence, however, sees that his father's illness goes deeper, and he gives the cause to which he attributes it.

*"The incessant care and labour of his mind,  
Hath wrought the mure that should confine it in  
So thin that life looks through and will break out."*

For "a life which is passed in leisure, and in meditations which, having no relation to the affairs of life, *breed no anxiety*, but delight, tend," Bacon says, to "longevity," whereas "youth and manhood should be so ordered as to leave new comforts for old age, whereof *the principal is moderate rest*. And, *therefore, old men in honourable places who do not retire to a life of leisure, offer violence to themselves*," &c.\*

There is a lethargy from which Bacon observes that the patient may sometimes be revived by a "sudden and shrill noise." The attendants seem to suppose that the king's attack is of this kind, or that at least loud voices will do him no harm, and they imprudently discuss his case before him. But Warwick again interferes to the purpose:—

*"Speak lower, Princes, for the King recovers."*

Prince Humphry doubts it:—

*"This apoplexy sure will be his end."*

But Henry begs to be carried into another chamber, and (like Queen Katherine) that *there be no noise made*,

*"Unless some dull and favourable hand  
Whisper music to my wearied spirit."*

Like Katharine "*he changes much*" upon the playing of the music, and again Warwick thinks that the sound is too much for him. "Less noise, less noise," he whispers, to hush the musicians, or perhaps to hush the loud voices of the irrepressible sons, who continue to discuss their father's condition and the great news which had produced in him this alteration *for the worse*. The buoyant Prince Hal (how to the life are these word portraits) exclaims cheerfully,

\* See *Hist. of Life and Death. Of Length and Shortness of Life in Man*, 47; and *Prologation of Life*, 97.



“ If he be sick with joy,  
He will recover without physic.”

And once more the sensible and sympathetic Warwick :—

“ Not so much noise, my Lords, sweet Prince speak low,  
The King, your father, is disposed to sleep.”

And so, though not at once, the old king passes quietly away. The “ cares ” and “ affairs,” the anxiety about his son, all which had “ worn him so with labour and troubles as there was little hope of life in him,”\* or as in the poetry, “ *The incessant care and trouble of his mind that had wrought the mure so thin that his life would break out,*” all this was at an end.

“ Thou bring’st me happiness and peace,” he says,  
“ But health, alack, with youthful wings is flown  
From this bare, withered trunk ; upon thy sight  
*My worldly business makes a period.*”†

In the death of Lady Macbeth, whose end could not be “ peace,” we are reminded of “ the shrill cry ” included amongst “ the immediate signs of death ” in the *History*.

“ Wherefore was that cry ?  
The Queen, my Lord, is dead.”‡

The *screaming* of the owl, the *cry* of the crickets, and the “ strange screams of death ” ominously introduced in earlier scenes of the tragedy are traceable to the same line of thought.§

“ Death,” continues Bacon, “ is succeeded by deprivation of all sense and motion, as well of the heart and arteries, as of the nerves and limbs ; by inability of the body to support itself upright ; by stiffness of the nerves, and parts ; by loss of all warmth ; and, soon after, by putrefaction and stench.”||

At the date of the publication of the first edition of *Romeo and Juliet*, 1597, these particular notes had not been made, but, as early as the writing of the *Promus*, Francis Bacon had noted the connection between *Death, Loss of the Power of Motion, and Coldness*.

“ *Falsa quid est somnus gellidæ nisi mortis imago.*”

This description of *Sleep as but the cold and icy image of death*, is

\* State of Christendom. † 2 *Hen.* IV. iv. 4. ‡ *Macb.* v. 5. § *Ib.* ii. 2, and ii. 3. || *Hist. Life and Death.*

frequent in passages written later than the *Promus* entry—passages which we attribute to Francis or Anthony Bacon. The figure is traceable to the poetry of the ancients; but the notes by Bacon in the *Hist. of Life and Death* may be found gradually utilised in the subsequent poetry. To give one example of what is meant, let us take the *Variorum* editions of *Romeo and Juliet*—quartos I. & II. (1597 & 1599). In *Act iv. Scene 1*, we read:—

- (1597) "When presently through all thy veynes shall run  
A dull and heavie slumber . . . .  
No signe of death shall testifie thou liv'st."  
(1599) "When presently through all thy veines shall run  
A cold and drowsie humour . . . .  
No warmth, no breath shall testifie thou livest.  
*Each part deprived of supple government  
Shall stiffe and starke and cold appeare like death.*"\*

Eight descriptive lines are added in the 1599 edition. We pass to the next *Scene 5*, l. 25:—

- (1597) "*Mother* : Ah shee's dead, shee's dead.  
*Capt.* : Stay, let me see, all pale and wan."  
(1599) "*Mother* : Alack the day, shee's dead, shee's dead, shee's dead.  
*Fath.* : Hah, let me see her, out alas shee's cold  
*Her bloud is seiled, and her ioynts are stiffe :*  
*Life and these lips haue long bene separated ;*  
*Death lies on her like an untimely frost*  
*Upon the sweetest flower of all the field."*

The cessation of the action of the heart, nerves, and "parts" or limbs having been noted, the Poet next exhibits the "after-signs" in the decomposition of the body. *Act v. 2*.

- (1597) "*Fr.* : Who is it that consorts so late the dead ?  
What light is yon ? If I be not deceived,  
Me thinkes it burnes in *Capel's* monument ?"  
(1599) "*Frier* : Blisse be upon you. Tell me, good my friend,  
What torch is yond, that vainly lends his light  
*To grubs and eyelesse sculles :* as I discerne,  
It burneth in the *Capel's* monument."

*Act v. Sc. 3*:—

- (1597) "*Fr.* : Lady come foorth, I heare some noise at hand."  
(1599) "*Fr.* : I heare some noyse Lady, come from *that nest*  
*Of death, contagion, and unnaturall sleepe."*

\* These passages should be studied at full length in modern editions. Limited space alone prevents us from printing them here.



At the conclusion of Juliet's subsequent soliloquy, she kisses Romeo, saying, "*Thy lips are warme.*" This is not in the 1597 edition; but the observant Poet having by the year 1599 assured himself that the space of time allowed between the swallowing of the poison, and the entry of the Friar to Juliet in the tomb, was insufficient for the coldness of death to have taken possession of Romeo, adds the graphic touch, "thy lips are warm," a touch repeated farther on, where we find that in the earlier, as well as in the later form of the play, *warmth* was associated in the poet's mind with *fresh bleeding and recent death*.

- (1597) "*Capt.* : O noble Prince, see here  
(*Daniel v. 3 l. 204*) *Where Juliet that lyen intoombed two dayes,  
Warme and fresh bleeding, Romeo and Countie Paris,  
Likewise newly slaine.*"
- (1599) "*Watch* . . . Pittifull sight, heere lies the Countie slaine,  
(*Daniel v. 3 l. 180*) *And Juliet bleeding, warme, and newlie dead :*  
*Who heere hath laine this two daies buried.*
- ( " " 203) *Soueraine, here lies the County Paris slain,  
And Romeo dead, and Juliet dead before  
Warme and new kild."*

In *Measure for Measure* Claudio's terror at the prospect of death is heightened by the idea, not only of the coldness, but also of the putrefaction and corruption of the body after death.

"Aye, but to die, and go we know not where,  
To lie in cold obstruction, and to rot ;  
This sensible warm motion to become,  
A kneaded clod."

In vain his sister utters Bacon's oft-repeated axiom that, "*The sense of death is most in apprehension,*" that thought of lying in the cold earth to rot overcomes all philosophical reflections. "Most of the philosophers," Bacon says, "increase the fear of death in offering to cure it . . . they must needs make men think that it is a terrible enemy against whom there is no end of preparing." He shows, on the contrary, that Death is as natural, and should be as easy to man as Birth, and that it is merely from weakness, ignorance, or from a bad conscience that men dread a change so "common." Yet it is natural to all men to dread the "something after death," of which they know so little positively, but of which they have, alas ! often been taught such terrifying doctrines, and for which such gruesome preparations are wont to be made. An untaught man without religion,

though he has no hope, is yet without "apprehension," and this is clearly illustrated in the character of Barnardo :—

"A man that apprehends death no more dreadfully, but as a drunken sleep."\*

Sleep still, but with no beautiful dream, no celestial harmonies or visions to lift his soul a few yards above the earth.

The "deprivation of *sense and motion*" which is a forerunner of death, presents us with a combination of ideas often found coupled in Shakespeare. Hamlet thinks that his mother's moral sense must be deadened ; or surely she would behave differently and more as if she had a living soul.

"Sense, sure, you have,  
Else would you not have motion, but sure, that sense  
Is apoplexed."†

Lucio, in *Measure for Measure*, speaks of "the stings and *motions of the sense*," and there are many other places where the ideas, if not the very terms, are combined, and where we are repeatedly taught that life, whether intellectual or physical, is a combination of sense or feeling with motion or a quickness in movement. The opposite "deprivation of all sense of motion as well of the heart and arteries as of the limbs, by *inability of the body to support itself upright, by stiffness of the nerves and parts*" receives ample illustration in the *Shakespeare Plays*.

First, we have the detailed description of the well-informed and doubtless "experimented" Friar who is about to produce upon Juliet by means of his drugs the borrowed likeness of shrunk death. Follow his words and note how closely they are in accordance with the observations of the great experimental philosopher :—

"Take thou this vial, being then in bed,  
And this distilled liquor drink thou off ;  
When presently through all thy veins shall run  
A cold and drowsy humour, for no pulse  
Shall keep his native progress, but surcease :  
No warmth, no breath, shall testify thou livest ;  
The roses in thy lips and cheeks shall fade  
To paly ashes. thy eyes' windows fall,  
Like death, when he shuts up the day of life ;  
Each part, deprived of supple government,  
Shall, stiff and stark and cold, appear like death :  
And in this borrow'd likeness of shrunk death  
Thou shalt continue two and forty hours,  
And then awake as from a pleasant sleep." — *Rom. Jul.* iv. 1.

\* *M. M.* iv. 2. † *Ham.* iii. 4.

Before her peaceful departure, but very near the end, Katharine of Arragon is made to illustrate in a different way the deprivation of supple government in the limbs, together with the "alteration" and pallor of the face, and the wandering of the mind already commented on.

"*Grif.* How does your grace?

*Kath.* O Griffith, sick to death!

My legs, like loaden branches, bow to the earth,  
Willing to leave their burthen. Reach a chair:  
So; now, methinks, I feel a little ease."

And as the organs of motion, so also do the organs of speech. One of the signs of advancing age is, according to Bacon, to be observed by alteration in the voice, from fulness to hollowness, with breathlessness.

"His big, manly voice changed to childish trebles." \*

And the Chief Justice taunts Falstaff, who would "call himself young."

"*Is not your voice broken, your wind short, . . . and every part about you blasted with antiquity? Fie, fie, fie, Sir John.*"†

But then we have the forcible picture of the death of John of Gaunt, in which the loss of voice is attributed, not as Falstaff would have it, to over-exertion "with hollaing, and singing of anthems," but to the increasing difficulty of breathing; for "the prevention of respiration produces death."

"*Gaunt.* Will the King come, that I may breathe my last  
In wholesome counsel to his unstaied youth?

*York.* Vex not yourself nor strive not with your breath,  
For all in vain comes counsel to his ear.

*'Tis breath thou lack'st, and that breath will thou lose.*

*Gaunt.* O but they say the tongues of dying men  
Enforce attention like deep harmony:  
Where words are scarce, they're seldom spent in vain,  
For they breathe truth that breathe their words in pain."

He dies, and we read:—

"*K. Rich.* What said he?

*North.* Nay nothing, all is said;

His tongue is now a stringless instrument:

Words, life and all, old Lancaster hath spent."†

\* As *Y. L.* ii. 7. † 2 *Hen. IV.* i. 2. Is there an occult allusion to the cessation of motion in the epilogue to this play? "*My tongue is weary; when my legs are too, I will bid you Good-night.*" † *Rich. II.* ii. 1.



The last words of Harry Hotspur are these :—

“O! I could prophesy  
But the earthy and cold hand of death  
Lies on my tongue. No Percy, thou art dust,  
And food for—” (Dies.)

“For worms, brave Percy,” adds Prince Henry, continuing his reflections, however, in the noble strain in which our contemplative philosopher so frequently addresses us.

“Fare thee well, great heart!  
Ill-weav’d ambition, how much art thou shrunk!  
When that this body did contain a spirit,  
A kingdom for it was too small a bound;  
But now too paces of the vilest earth  
Is room enough . . .  
Adieu, and take thy praise with thee to Heaven  
Thy ignomy sleep with thee in the grave,  
Be not remember’d in thy epitaph.”\*

In this passage we see the reflection of Bacon’s meditations on the “loathsome” side of “this frail act of death, whose style is the end of all flesh, and the beginning of corruption.” From the earliest to the latest of his writings we see this repulsive thought pursuing him, yet continually overcome and through poetry and religion transformed into thoughts as cheering and hopeful, as they are elevating and true. The grandeur of the tragedies and plays of the later period are in part no doubt attributable to the increasing influence of the spiritual over the mere materialism of science, and the inevitable unsettlement of ideas in a mind so sensitive, and yet equally persistent in researches into the painful and gruesome facts of Natural Philosophy, as into her delightful and exhilarating revelations.

In *Romeo and Juliet* we are presented with a blood-curdling picture of “a charnel house, o’ercovered quite with dead men’s rattling bones, with reeky shanks and yellow chapless skulls.” This is Juliet’s idea of what she would sooner have been shut up in, than marry the unloved Paris. But before swallowing the sleeping draught provided by the Friar her reflections are still more horrible, and combine all the elements of loathsomeness which Bacon has brought together in his notes on Putrefaction and kindred subjects.

“How if when I am laid into the tomb  
I wake before the time . . . There’s a fearful point,

\* 1 *Hen. IV.* v. 5.

Shall I not then be stifled in the vault,  
 To whose foul mouth no wholesome air breathes in,  
 And there die strangled ere my Romeo comes?  
 Or, if I live, is it not very like  
 The horrible conceit of death and night,  
 Together with the horror of the place,—  
 As in a vault, an ancient receptacle,  
 Where, for this many hundred years, the bones  
 Of all my buried ancestors are pack'd:  
*Where bloody Tybalt yet but green in earth,*  
*Lies fester'ing in his shroud.* . . .  
 Alack, alack, is it not like that I,  
 So early waking—*what with loathsome smells,*  
 And shrieks, like mandrakes torn out of the earth . . .  
 Shall I not be distraught? " &c.\*

The same horror of "stench" and loathsome smells in connection with death, is brought to our notice in *King John*, in the passage where Constance (aptly impersonating Bacon's "despairful widow to whom death comes gracious") calls upon death to end all.

"Death, death, O amiable, lovely death!  
 Thou oderiferous stench! sound rottenness  
 Arise forth from the couch of lasting night."†

Hotspur, as a hardy soldier, resented the affectation (so he considered it) of the courtier fop who complained of the loathsome smell from the bodies of the dead after "the fight was done." For

"as the soldiers bore dead bodies by  
 He call'd them, untaught knaves, unmannerly,  
 To bring a slovenly unhandsome corse  
 Betwixt the wind and his nobility."‡

Hamlet meditates on the scientific side of the question, just as Bacon does in the *Sylva Sylvarum*, and discusses it with the grave-digger.

"How long will a man lie in the earth ere he rot? . . .  
 Your water is a sore decayer of your dead body . . .  
 Dost thou think Alexander look'd o' this fashion i'  
 The earth? . . . and smelt so? pah!"§

And in *Lear* the combined thoughts of rottenness and mortality of evil and corruption of mind as well as body appear together, and with this example we conclude this short paper on a long subject which surely leads from the region of physics to that of metaphysics and to the doctrine of the union of the mind and body.

"*Lear*.—There's hell, there's darkness, there is the sulphurous pit, burning,

\* *Rom. Jul.* iv. 3. † *John* iii. 4. ‡ 1 *Hen.* IV. i. 3. § *Ham.* v. 1.

scalding stench, consumption; fie, fie, fie! pah. pah! Give me an ounce of civet, good apothecary, to sweeten my imagination . . .

*Glo.*—O, let me kiss that hand.

*Lear.*—Let me wipe it first; *it smells of mortality.*

*Glo.*—O ruin'd piece of nature, this great world shall so wear out to naught!" \*

"I have often thought upon death, and I find it the least of evils"—far less an evil than the death of the senses, or the loss of intellect. A far less evil still than the loss of that hope, faith, and charity without which he would cease to be a man and descend to the level of the beast that perisheth—without hope so that like King Richard III. he may "despair and die;" without faith like Barnadine, "a man that apprehends death no more dreadfully, but as a drunken sleep; careless, reckless, and fearless of what's past, present or to come; *insensible of mortality, and desperately mortal,*" or worst of all without charity, like Shylock, "an inhuman wretch, incapable of pity, void and empty of any dram of mercy," a "damned inexorable dog whose currish spirit governed by a wolf hanged for human slaughter," made Gratiano inclined to believe with Pythagoras that souls of animals infuse themselves into the trunks of men. Hamlet out of tune with himself thinks the majestical roof of the heavens no other thing but a foul and pestilent congregation of vapours, and himself a quintessence of dust. He tries to think so, but better thoughts prevail.

"What a piece of work is man! How noble in reason! How infinite in faculty! in form and *moving*, how express and admirable! in action, how like an angel! in apprehension, how like a god! the beauty of the world! the paragon of animals!"

But the death of Hamlet is not the death of a mere animal. When the poison administered to him quite o'ercrows his spirit, he dies with a sense of quiet and peace—"The rest is silence"—and his friend regards him as in a calm and happy sleep when he wishes him farewell:—

"Good-night, sweet prince;  
And flights of angels sing thee to thy rest."

\* *Lear* iv. 6.

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## EMBLEM PICTURES IN BACONIAN BOOKS.

### TREES, SHRUBS, AND FRUITS.

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EFFORTS have from time to time been made to interest lively minds in the Hieroglyphic or Symbolic Designs which decorate the pages of famous books of the 16th and 17th centuries, and which may be seen—we have often repeated this—faithfully handed down, varied, modified (*but never altered*)—sometimes copied or reproduced *fac-simile* by Freemason printers, photographers, and electrotypers of the present day.

This is not an age when “God’s gift”—imagination—is cultivated and delighted in. Poetry, say what we will, is at a discount under the present system of education. Hard facts, science, and statistics are at a premium. As for Parable, Allegory, Symbolism, or any attempt to show “*Figures in all things*,” these are, by the general, regarded as too slight, vain, and useless to be worthy of serious attention. A great mistake, great loss of pleasure and profit to those who entertain such low notions of the gracious “gift” which Francis Bacon so highly prized. We do not stop to combat these prejudices, but reiterate that he who professes to despise such things as appeal to the understanding through the imagination,

“Like the base Indian, throws a pearl away  
Richer than all his tribe.”

The hieroglyphic pictures or designs to which attention is again directed appeal to the bodily eye of the matter-of-fact observer, as well as to the mental eye of the imaginative and inquiring.

The first impression produced by these designs is usually that they are *ornaments*, queer, quaint, elegant, well or ill executed as the case may be, but book-ornaments—nothing more. We desire to show that they are something more; that they have a constant and coherent meaning; that they convey information, and that they are means by which the Baconian (*Rosicrucian? or Freemason?*) traditions have been transmitted for more than three hundred years.

The objects which form component parts of these designs, though varying in arrangement and combination, *never in themselves vary*. The same flowers and creatures, natural or mythical, the same

enigmatical forms and figures, are still introduced into modern designs printed by Freemason firms, as are seen in "Baconian" works of the 15th and 16th centuries. None have been added and none taken from the original code of Symbols and Hieroglyphics. Should anyone discredit this statement let him, as Bacon says, "Go and prove it."

Manifold are the flowers, fruits and trees, the beasts, birds, reptiles, fishes, and insects, many the mythological creatures, and the implements of the arts in peace and war which lend themselves kindly to artistic design. But from all this wealth of materials *only a certain few objects from each class were, and are used* in the construction of the head and tail pieces, the printer's stamps, vignettes or devices, and the decorative frame-work of the borders of the pages found in "Baconian" books, old or new. We find nothing added to the list of objects, either in number or in kind. But the *arrangement* of the symbols, like the fragments of coloured glass in a kaleidoscope, shifts into an almost infinite variety of combinations, and the harmony or unity of design which results, would be miraculous were it not the effect of a first cause—the effect of forethought and contrivance.

In a previous paper we dealt briefly with the flower-symbols collected from Baconian books. In the present sketch it is proposed to glance in an equally superficial manner at the trees, shrubs and fruits which we find associated with the flowers. Tree emblems are chiefly seen in the printer's devices on title-pages. For instance, the vignette or device of Grafton has a tree or graft springing from a tun. A poor pun but quite equal to the average. The tree of knowledge is also as frequent as might be expected, usually covered with fruit or bearing some suggestive motto. The vine, too, is of course frequent and needs no explaining.

But apart from these are trees whose symbolism is independent of either fruit or flower. The palm, the pine, cedar, oak, acacia, olive, laurel, bay and myrtle all flourish on our pages; they are all sacred trees, *evergreens*, emblems of Eternity or Immortality, of "The Everlasting," Eternal Truth, and of all that is permanent and incorruptible. Hence came the custom of decking our churches and our homes at Christmas-tide with holly, yew, laurel and other "things which," says Bacon, "are green all the winter."

Such symbolism with regard to trees was, however, derived from

times far more ancient than the 15th century. Bacon studied the traditions and mysteries of antiquity, and he could not fail to know that evergreen trees were under different names dedicated from remote ages to Wisdom or Truth, who in Egypt was worshipped as Osiris ; in India as Astarte ; in Greece and Italy as Pallas and Minerva.

The palm is conspicuous especially in religious works. Vignettes of the head of " The Crowned Truth " are seldom without a background of palm leaves, and on many buildings erected in and after the time of Bacon, and devoted to learning, palm branches are arranged on either side of the mirror (of Nature), carrying out visibly the idea so often expressed by Bacon that Truth and Nature are inseparably wedded.

The ancients conceived the palm to be immortal, and that could not be destroyed, but when dying was revival by a renewal or resurrection. From its Greek name *Phoinix* the fable of the bird Phoenix is said to be derived, and this fusion of ideas did not escape the mystic designers who so often contrived pictorially to combine the symbols of the tree and the bird.

The palm symbol is of remote antiquity, and we must all recall its frequent use in Holy Scripture ; how Deborah, exercising an office which demands pre-eminently in its minister Truth and Wisdom, is said to have *judged Israel under a palm tree* ; how the *righteous* were promised that they should flourish like the palm tree ; how Solomon himself, addressing his spouse (Divine Truth or Wisdom) exclaims :—

" How fair and pleasant art thou, O love, for delights ; thy stature is like a palm tree."

In the symbolic details of Solomon's Temple at Jerusalem, observe the frequent recurrence of the mystical palm and its associations ; and in the vision of the prophet Ezekiel, where the Temple is seen with its posts or pillars, " Upon each post were palm trees . . . palm trees also to the arches of the windows . . . and the seven steps up to the entrance and the arches . . . the Inner Court also had palm trees."

In the ornaments of the Inner Chamber of the mystical Temple, the palm was even more conspicuous. This chamber was covered with carved work, " from the ceiling to the doors, and from the ground up to the windows . . . with cherubims and palm trees, so that there was a palm tree between a cherub and a cherub," &c.\*

\* See Ezek. xli. 16—26 ; Joel i. 2, and Exod. xxv. 18.



This beautiful emblem probably suggested to the architects of the 16th century the exquisite "Fan tracery," which may be seen in perfection in Henry VII.'s chapel in Westminster Abbey, and which strongly resembles the spread leaves of the "Fan" Palm.\* For it is manifest that the great builders like the great printers of those times were well imbued with the meaning of the ancient symbolism, and beauty in church architecture goes ever hand-in-hand with deep symbolic meaning.

Some of the sacred books of India are found covered with leaves of the palm, glued or sewn together. A traveller found an old man giving instruction from such book to a circle of young men, as he sat, like Deborah, at the foot of a palm tree.

There is a book, little known excepting in Freemason libraries; it is entitled, "*A Treasure or Store-house of Similes :*" both pleasant, delightful and profitable for all estates of men in general. Newly collected into heades and common-places. By Robert Cawdrey."

The date of this book is 1609, and therefore we do not believe in Mr. Cawdrey as the *Author*, although he was probably the agent who published this book. We discredit his authorship, because in Bacon's *De Augmentis*, Bk. ii., he repeats all that he has previously said about the use, but neglect of "fables, parables, enigmas, and similitudes," with which, he says, "the antient times are full," but which in his own time ("*mihi silintio,*" of myself I am silent) were in the year 1623 "deficient."

Could he have said this in the face of a treasure-house or *Promus* of similitudes published fourteen years before, and in which we find written down, arranged and numbered with Baconian method and order, at the least 6,300 similitudes between things earthly and things heavenly?

One paragraph, after drawing analogies between the olive tree, the almond, and the bramble bush, continues: "Or as the palme tree, though it have many waights at the tope, and many snakes at the roote, yet still it sayes: I am neither oppressed with the waights, nor distressed with the snakes: so Christ . . . did most flourish when He was most afflicted. Like as the palme tree where there is a great

\* In many old churches the pillars are seen to represent the stem of the palm, with the leaves truncated to form the capital.

waight laid on it spreadeth and flourisheth the broader, or *as camomel with treading or walking on it waxeth thicker*, even so to a faithful Christian, the more persecution he suffereth the more his faith is increased."

Observe in passing, Falstaff's adaptation of the similitude placed in italics, in days when similes were *deficient*: "*Though the camomile the more it is trodden on the faster it grows*, yet youth, the more it is wasted the sooner it wears" (1 *Hen. IV.* ii. 4).—Other references p. 10 MS.

The palm, as an emblem of unconquerable strength, is well presented in a design on the title-page of a parabolic book, entitled, "*Dendrologie on la Forest de Dodonne*." In a small ellipse at the top of an elliptical frame is a palm-tree with this motto: *Curvata Resurgo*, according to the interpretation of Aulus Gellius (a writer of the second century, often cited by Bacon), who describes the palm as an emblem not only of eternity but of strength, and of ability to stand upright under any pressure.

The Laurel and the Bay have kindred meanings, generally well understood. "Nobility," says Bacon, "is the laurel with which Time crowns men; and it is curious to note how many portraits *much resembling each other* are thus seen crowned in Baconian books." In the "*Treasurie*" Pliny is quoted, to show the laurel as an emblem of "constant vertue," but in the "*Dendrologie*," the laurels are specifically made to represent in allegory "*Men of Letters*."

Bays, sometimes confused with laurels, express ardour, mingled with endurance.\* Bacon, when recording his observations on the properties of evergreen trees and shrubs, notes: "*Bay is a hot, aromatical wood, and so is rosemary for a shrub*." This note gives point to the otherwise senseless exclamation in *Pericles*, of the coarse woman whose will Marina resists:—

"Marry, come up, my dish of *chastity with rosemary and bays*." She expresses the belief that Marina's coldness is feigned, or incompatible with her hot temper.

The olive we all recognise (even by the use of its oil in the sacred

\* There seems to be a further allusion to the ardour of men of letters and the enduring nature of their works, in the *Treasurie*, p. 190, of calamitie, where we read that the "*Laurel cannot be burnt up with any fire that burneth out of the clouds*."

ceremonies) as a symbol of comfort, nourishment, healing and peace. "There is a treasure to be desired, and oil in the dwelling of the wise." Truth the treasure, peace the oil; for without peace, as Bacon teaches, truth itself can make no advance, even in the dwelling of the wise. Hence olive branches wind around the spires of aspiration, and surmount the porches of Solomon's house. On title-pages where these are seen, we shall hardly fail to perceive this emblem of peaceful prosperity.

Nor—in connection with the palm, which the more it is weighted the better it thrives, and with the camomile, which the more it is trodden on the faster it grows—let us not forget the myrtle, ever green and very sweet, which, "*the leaves being pressed*, it gives forth its most powerful perfume;" a beautiful image of true love and faithful friendship, sweetest when trouble or oppression comes upon either friend.\* Compare the words of Bacon in his famous and most poetical essay, "*Of Adversity*": "Virtue is like precious odours, most fragrant when they are incensed or crushed."

The cedar, with its evergreen, wide-spreading branches, and the permanent shelter which it affords, has been accepted as another apt emblem of the Church of Christ. "A moth, a worme, doth not breede in the cedar, being a goodly and odoriferous tree, alwaies fresh and flourishing, the wood whereof doth not rot."†

The great builder of the New Solomon's House did not forget that the Temple of Solomon was framed of the imperishable and all-sheltering cedar. He compared the great and powerful patrons of his work to *great trees*. Not that all great trees do good; on the contrary, they may prove hurtful "by starving all things in their neighbourhood! If you leave your staddles too thick you shall never have clean underwood, but shrubs and bushes."‡

*Titus Andronius* similarly associates the idea of shrubs with oppression, and starving or tyrannising by the cedars.

\* Ripa. *Iconologia Novissima*, p. 26. An Italian emblem-book, which we attribute to the pen, or at least the influence of Francis, or Anthony Bacon.

† "*Treasurie*," and see 2 Sam. vii. 2, &c.; 1 Kings v. 6, 9—11; 1 Chron. xxii. 4, &c.

‡ See the Essay on *True Greatness of Kingdoms*. But happily, in England at least, the case is altered; the presence in country districts of rich landed proprietors and of the "great house" is an almost certain guarantee that the 'underwood' will *not* be starved but excellently well cared for.



"Marcus, we are but shrubs, no cedars we,  
 No big-boned men framed for the Cyclops' size ;  
 But metal, Marcus, steel to the very back,  
 Yet wrung with wrongs more than our backs can bear." \*

Again, in the speech where, at the end of *Henry VIII.*, Cranmer is supposed to be paying a pretty compliment to Queen Elizabeth (but in which we see the poet surreptitiously commending his sovereign mistress, the Lady Truth), King Henry is compared to a mountain cedar flourishing, and at the same time benefiting the shrubs and lowly growths of the plains and valleys beneath.†

*Uprightness* is continually associated by our poet-philosopher with the idea of a cedar. So Dumain, in *Love's Labour's Lost* (iv. 3), describes his lady-love, the most divine Kate,

"As upright as a cedar,"

and the same will be found in many of the minor poets of the same period. Yet who, unprejudiced, and out of his own observation and judgment would distinguish the cedar by the epithets "tall," "straight," "upright?" Rather might it be described as "spreading," "wide," "umbrageous;" for the width and shelter of the cedar are far more conspicuous characteristics of the tree than the height or straightness, which are chiefly perceptible when the trunk is stripped of its branches.

An old tradition recorded by Curzon in his "Monasteries of the Levant" may possibly have reached the ears of our poet, for whom, as it concerns Solomon, and connects him with the culminating episode in Christianity, it would assuredly have possessed a strong attraction. "Solomon," says this tradition, "cut down a cedar and buried it on the spot where the pool of Bethesda used to stand. Before the Crucifixion this cedar floated up to the surface, and was taken from the pool and used as the upright of the Saviour's cross."

\* *Tit. And.* iv. 3.

† The allusions in this speech to the clustering vine twining around the Tree of Knowledge, the ripening of the fruit in the sun, the Phoenix (the new philosophy rising from the ashes of the old) the star-like rising of the Queen of Wisdom, and the Peace and Plenty which accompany her advent, form a group of metaphors and symbols too well knit together, too Baconian and suggestive to be overlooked. Note also the allusions to Solomon, the Queen of Sheba and the promised "gifts" symbolised by the lily-flower of light."

No object is commoner in our designs than the acorn. Not only is it to be seen in the flower-scrolls, baskets, garlands, and cornucopias, but in many books whole rows of acorns are used to form frames, and bars, or dividing lines (often mixed with dots and notes of interrogation and other small figures).

In metaphorical language the oak signifies strength, endurance, and power of resistance; it is an emblem of God Himself.

"*Shakespeare*" speaks of "the hardest timbered oak," "the unwedgeable and gnarled oak," "the oak not to be wind-shaken," and so forth, but the *endurance* of an oak is in Bacon's mind always coupled with the fact that *this tree bears acorns*.

"The lasting of trees," says Bacon, "is most in those which are largest. *Trees that bear mast*, are commonly more lasting than those that bear fruits, *as oaks*."

Again, he says that "The nature of everything is best considered in the seed," and that "great matters have many times small beginnings;"\* or in the poetry,

"Most poor matters point to most rich ends."†

Acorns then signify—

"Things  
As yet not come to life, which in their seeds  
And weak beginnings lie intresured."‡

They also remind us of those "Seeds of Time" to which Francis Bacon looked forward in faith, knowing that in due season his incipient efforts would be brought to ripeness.

"Most poor matters point to most rich ends."

Sometimes we have suspected in the oak an emblem of *a great author preyed upon by inferior growths, which draw their whole nutriment from him*. "There is no tree which, besides the natural fruit, doth bear so many bastard fruits as the oak doth; for besides the acorn it beareth galls, oak-apples . . . oaknuts, and certain oak-berries sticking close to the body of the tree."§

\* *Promus*, 1451, and Spedding *Let. Life*, vii. 374. † *Temp.* iii. 1. ‡ 2 *Hen.* IV. iii. 2.

§ See the *Nat. Hist.*, cent. vii. 633—638, and the "*Treasure*," p. 183, where the *misletoe* is described.

The nuts, almonds, walnuts, and chestnuts, and “pine-apples” (fir-cones) which are seen in our symbolic pictures are described in the same places as having *watery juices which, as they gather spirit burn and inflame like wine*. The sentence would seem inexplicable unless regarded as a parable in which we may learn that the “watery” minds of the poet’s hangers-on or assistants were kindled into zeal and enthusiasm by the knowledge which they imbibed from him.

The almond is one of the many symbols of the Holy Spirit of God. The great candlestick made for the temple had three branches, and there were three bowls or sockets to each branch. The bowls were “made like unto almonds,” each ornamented with “a knop and a flower.”\* Here we have the joint emblems—light, the flower, and the almond—representing Father, Son, and Holy Spirit, and in many other places the almond is introduced with symbolism of the same kind. We cannot fail to remember Aaron’s rod which budded, “*bloomed blossoms and yielded almonds* in God’s holy place,”† or of the *vision of an almond tree*,‡ which was presented to Jeremiah, when he was called forth to root out error and to plant truth afresh.

Perhaps the almond became a symbol on account of the light which can be produced from its oil. The olive is of still more frequent use as an emblem of nourishment, healing and peace. “There is a treasure to be desired, and oil in the dwelling of the wise.”§ Truth is the treasure, peace the oil, and without peace Bacon assures us that learning (or truth) can make no way even in the dwelling of the wise. The olive|| with the ancients was sacred to Minerva, Pallas, or Athene, and the Athenians boasted that they came from Sait (equivalent to Athene). They claimed, therefore, to derive their name from “the Olive of Heaven,” or Wisdom. No wonder therefore that the obelisks or spires of aspiration so often seen surmounting the porch of Solomon’s house on Baconian title-pages, are entwined with the Olive of Peace and Good-will—“words smoother than oil.”

The vine readily associates itself in our thoughts with the olive, and it has elsewhere been shown how the grape more than any other fruit furnished Bacon’s bright imagination with images by which he could explain to his disciples his ideas of the cheering and stimulating effects

\* See Job xiv. 2; Psa. ciii. 15; Isa. xxviii. 1, xl. 6—8. † Num. xvii. 8.

‡ Jer. i. 11. § Prov. xxi. 20. || Olive oil was the ambrosia of the ancients.



of true knowledge; its tendency as a vine to spread and ramify, and in its fruits to cluster. "Chance," he says, "discovereth new inventions one by one, science finds them *by clusters*."\*

The bunch of grapes is one of the most characteristic water-marks † in the paper of Baconian books, and the great poet himself explains their meaning. "I find," he says, "the wisdom of the ancients to be *like grapes ill-trodden*, something is squeezed out; but the best parts are left behind."‡ He likens the laws to "grapes that, being too much pressed, yield a harsh and unwholesome wine," and with regard to religious teaching he reflects that "as wines which flow gently from the first treading of the grape are sweeter than those that are squeezed out by the wine-press, because these last have some taste of the stones and skin of the grape, so those doctrines are very sweet and healthy which flow from a gentle pressure of the Scripture, and are not wrested to controversies and common-places."§ And in the matter of sciences he finds that "other men have drunk a crude liquor like water, either flowing spontaneously from the understanding, or drawn up by logic as by wheels from a well. Whereas I pledge mankind in a liquor pressed from countless grapes, from grapes ripe, and fully seasoned, collected in clusters, and gathered, and then squeezed in the press, and then finally purified, and clarified in the vat."||

These words well express his own "method, as wholesome as sweet," tolerant of other men's opinions, whilst firm in his own, and we may all join in his prayer, "God grant that we may contend . . . as the vine with the olive, which of us shall bear best fruit, and not as the briar with the thistle, which of us is most unprofitable."

Before leaving the vine we would draw attention to Bacon's notes, amongst which it figures as one of the "plants that creep along the ground, or wind about other trees or props, and cannot support themselves." Not only ivy, woodbines and clematis, but the great Vine of Truth pictured on Bacon's title-pages, need stout props or pillars to support it, and a collation of many passages assure us that the figure is intended to teach the need of powerful props to learning and to the learned, such as can be afforded by the encouragement and favour of

\* *Int. Nat.* 11; *Gt. Instn. Plan*, and *Nov. Org.* i. 70. † See "*Francis Bacon and his Secret Society*," chap. xi. ‡ *De Aug.* ix. 1. § *Conts. of the Church.* || *Nov. Org.* i. 123, q.v.

Royalty, or by the assistance given to the poor student by a wealthy patron.\*

Next to the vine there is no fruit more frequent in our "book-ornaments" than the pomegranate, again an Indian symbol of the Holy Spirit of God. Everywhere we seem to recognise this symbol. Think of Aaron's ephod of the heavenly blue embroidered with pomegranates of blue, purple, and scarlet, and between them bells of gold. "A golden bell and a pomegranate, a golden bell and a pomegranate upon the hem of the robe round about." And in the "Song of Solomon" Christ Himself is represented as thus speaking of Truth or the Church: "A garden enclosed is My sister, My spouse. . . . Thy fruits are as an orchard of pomegranates with pleasant fruits."

The Greeks, who seem to have taken almost all their ideas from the wisdom of the Egyptians, dedicated this fruit to Juno the Queen of Heaven, "the passive principle of nature, and who conceives *the seeds of things* in her divine womb." Juno is sometimes portrayed crowned and with a pomegranate in her hand. Pausanius draws especial attention to the fruit; "but," he adds, "as these particulars belong to an arcane discourse, I shall pass them by in silence."†

The ancient Persians carved upon their sceptres and walking sticks,‡ and the god Rimmon was sometimes represented holding in his hand, this mystic fruit, which, because it abounds with seed, was thought by the Jews to be a fit emblem of the Shekinah, or glory of God, containing the elements of nature and of the future world. Doubtless, Bacon agreed with, and adopted their interpretation; finding in the pomegranate an excellent suggestion of the things

"As yet not come to life, which in their seeds  
And weak beginnings lie intreasured,  
Such things become the hatch and brood of time,"

of those "future ages" for which Francis Bacon so unselfishly and so unremittingly laboured. The following notes in his "*Promus*" occur in significant proximity.§

\* See *Nat. Hist.* 594. *Apologia. Hist. Hen.* VII. *Petition of Tenures. Notes of Recusants.* R. III. iii. 7. *Mer. Ven.* ii. 2, 70. 3 *Hen.* VI. i, 65. *Per.* iv. 6. † "Book of God" v. 702 (footnote). ‡ Is it not possible that for the same reason the ancient and "old-fashioned" doctors used to carry their insignia, knobbed-ending walking sticks? § *Promus*, 1448—1454.

*“That of which the origin is good, is good.  
 No man gathereth grapes of thornes nor figges of thistells;  
 The nature of everything is best consydered in the seed.  
 Primum mobile twines about the orbs;  
 A good or yll foundation.  
 Out of good customs good laws.”*

“*The seeds of things,*” he says in his prose, “*are of much latent virtue, and yet of no use except in their development.*”\* “*A politic man uses his very thoughts for seeds.*”† “*The examples of Antitheta collected in my youth are really seeds, not flowers.*”‡ “*A man may make his labour as a seed of somewhat in time to come.*”§ And to Trinity College, Cambridge, he writes in 1623:—

“All things, and the growth thereof are due to their beginnings. And therefore, seeing that I drew my beginnings of knowledge from your fountain, I have thought it right to return to you the increase of the same, hoping likewise that these things of mine will spring up the more happily among you, as being in their native soil.”||

As usual we observe that he mixes his metaphors, and beginning with the springing of a fountain, ends with the springing of a seed, and he concludes his last great philosophical work with these words:—

“As the greatest things are owing to their beginnings, it will be enough for me to have sown a seed for posterity, and the immortal God; whose Majesty I humbly implore, through His Son, our Saviour, favourably to accept these, and the like sacrifices of the human understanding, seasoned with religion, as with salt, and offered up to His glory.”¶

We hasten to an end, but ask leave for a few concluding words on the Baconian fruits in general. He divides them broadly into wine-making and *non-wine-making* fruits. The grape, apple, pear, cherry and pomegranate are of the former kind. The apples of the tree of knowledge can indeed be made to express much excellent wine to make glad the heart of man. The golden apples of the Hesperides, like the apples of Eden, bestowed the gift of knowledge upon those who ate them. It is said that the plucking of those golden apples by Hercules signified his possessing himself of the knowledge which would

\* *Nov. Org.* i. 121. † *De Aug.* iv. 3; *Antitheta.* ‡ *Ib.* vi. 3, and *Adv.* i. § *De Aug.* viii. 2. || *Ib.*, *end.* ¶ *Ib.*



secure the success of his labours. The Oriental roots of the word "garden" are also said to be akin to the root of the word which signifies "*the much desired*;" and we cannot forget that the tree of knowledge was "*a tree to be desired to make one wise*."

But there are other fruits which, according to our Poet-philosopher, "*though they be not in use for drink, yet they appear to be of the same nature*;"\* as plums, services, mulberries, rasps, oranges, lemons, &c. "And for those juices, as they cannot make drink by expression, yet perhaps they may make drink by mixture with water." And quoting Virgil, he adds:—

*"Poculaque admistis imitantur vitea sorbis."*

Not being able to procure the finest wine "the ruder sort" must content themselves with beer, and with the cider made from service-berries. We take this as a hint that men by whom the nobler kinds of knowledge are unattainable may yet be refreshed and nourished by simpler drinks "brewed to a weaker and a colder palate."†

Such a fruit is the mulberry, sweet and wholesome as it is, wine, the finest drink, cannot be brewed from it. The Egyptians by it symbolised numerals or mathematics, and their name for the mulberry, *kadonis*, makes one wonder if there is here any possible connection with *Kadmus*, the traditional introducer of the alphabet into Greece? But Bacon from first to last seems to have seen in the mulberry an emblem of the delight and sweetness, the gentleness and humility to be found in true Wisdom. He did not overlook its *durability*; and, in the recorded instances of his having planted a tree, note, that *it is a mulberry*.

In the "*Treasure*" we read of the mulberry as "*the wisest of trees, because it only bringeth forth leaves after the cold is past*." The *Promus* has an entry from the Adages of Erasmus, 975:—

"*Riper than a mulberry* (of a mild soft mannered man)."<sup>‡</sup> Here the sweetness only of the mulberry is the thought; the only idea presented in the earlier Plays and Poems. The birds found such pleasure in the presence of *Adonis*,

"That some would sing, some other in their bills  
Would bring him *mulberries and red-ripe cherries*."<sup>§</sup>

\* *Nat. Hist.* 633. † *Tr. Cr.* iv. 4. ‡ *Promus* 869. § *Ven. Adonis*

Titania, doting on Bottom, will

“Feed him with apricocks and dewberries,  
With purple grapes, green figs and mulberries  
The honey-bags steal from the humble bees.”\*

But in the later Plays the mulberry has developed a disposition of *humility*. The shy fruit retires behind its leaves, it cannot face the cold or endure rough handling. Volumnia, in her admonition to her son, entreats him to use gentle words to the people, urging that it is necessary not only to have, but *to show* respect and consideration for the feelings of others.

“Go to them . . . correcting thy stout heart,  
*Now humble as the stoutest mulberry*  
*That will not hold the handling.*”†

And was not this the result of Francis Bacon’s life-long experience and the secret of his almost miraculous though little recognised success, in those “days dark and dangerous?” In his youth he wrote :—

“It is better to bend than break.”‡

In his old age, and after he had both bent and been broken, his faithful secretary, Dr. Rawley, wrote of him that “The king whom he served gave him this testimony, *That he ever dealt in business suavibus modis; which was the way that was most according to his own heart.*”

“So, like a courtier, contempt nor bitterness  
Were in his pride, nor sharpness: if they were  
His equal had awak’d them: . . .  
. . . . Who were below him  
He used as creatures of another place  
And bow’d his eminent top to their low ranks,  
In their poor praise he humbled. Such a man  
Might be a copy to these younger times.”§

\* *M. N. D.* iii. 1. † *Coriol.* iii. 2. ‡ *Promus* 944. § *All’s Well* i. 2.

## ELEMENTARY BACONISM.

## PART I.

THE question has been proposed to the Bacon Society, "Setting aside all negative and inferential evidence, what direct and circumstantial testimony can be brought to prove your case?"

In replying to this reasonable and time-honoured inquiry, we propose to do no more than to reiterate statements, and to suggest inquiries brought forward 13 or 14 years ago by one of our own members,\* and many of which had even then been suggested or published by previous writers. The present notes will exclude all dissertation upon the more than 1,560 notes which formed Francis Bacon's early "*Promus*" or "promptuary store" of *Formularies and Elegancies* "to help his memory and his invention." That mine of wealth in the matter of internal evidence seems to be excluded by the question. We will also pass over for the present the 30 or more Latin eulogies now in course of translation and re-publication in this magazine. We are curious, nevertheless, to know how opponents will explain away what these pieces tell us of Francis Bacon as the *one great concealed Poet, Orator, Teller of Tales in the Courts of Kings; Phæbus Apollo, Teacher of the Muses*. After whose death "wits went backwards."

Let us begin by considering

*The place and manner of performance of the plays.*

It is very striking to any thoughtful reader when he comes first to consider the circumstances under which the "*Shakespeare*" Plays were first acted, to find that, far from their having been brought out (as is the popular notion) at "Shakespeare's Theatre," they appeared, and were often written for the purpose of performance at Court, before Queen Elizabeth and later on before James I., that these plays were for the most part played, not by a "player's company," but by the servants, and at the houses of Francis Bacon's personal friends. For

\* See "Did Francis Bacon Write Shakespeare," 1884 and 1885. Parts I. and II. reprinted R. Banks, 1893. For further developments see *The Great Cryptogram*, Part I. T. Donnelly. "*Francis Bacon and his Secret Society*." E. Bormanns' "*Shakespeare's Secret*." E. Reed's "*Bacon v. Shakespeare*." &c.



instance, we read of their performance by the servants of the Earls of Leicester, Essex and Sussex (for whom Bacon, we know, also wrote speeches and devices), and *Measure for Measure* was first performed at Wilton, the seat of William Herbert, Earl of Pembroke, Bacon's lifelong friend. Several of these plays, likewise, first saw the light in the Middle Temple, and in the New Hall of Gray's Inn—*Bacon's Inn*, of which he was for many years the star, the centre of all that was witty and gay.

When William Shakspeare absented himself from London, even when he died, these events seem in no way to have affected the performance of the plays, and nine plays at least were published, unheard-of plays appeared, nearly eight years after William Shakspeare's death. At the same time that these new plays were put forward as "*Shakespeare's*" others which had before been included amongst the works of that Poet were withdrawn, and labelled "spurious" or "doubtful." These circumstances have formed one basis of doubt concerning the true authorship of the Plays, and the further research is urged in this direction, the further from William Shakspeare, and the nearer to Francis Bacon, does the inquirer find himself drawn.

Circumstances in the lives of the two men next arrest attention. "I cannot," says Emerson of Shakspeare, "marry the life of this man to his works." A remark so true, and so unlike the utterances of most Shakespeareans, that we are tempted to wonder if Emerson knew more than he was allowed to say. The utmost efforts of the old and new Shakespeare Societies have failed to exhibit any chain of connection between the life of William Shakspeare and the Plays, whereas the leading events in the life of Francis Bacon are seen succeeding each other in due order in the Plays, as *chronologically arranged* by Dr. Delius.\*

1577.—Francis was sent in the suite of the British Ambassador to the Court of France, travelling through the provinces and towns which are the scene of the first Shakespeare Play (1 *Hen. VI.*) Blois, Tours, Orleans, &c., finally settling down at Poitiers, where he studied hard, collecting information on modern history.

\*This subject treated at length, fills a volume. Briefly handled it was gone over and published twelve years ago. See "Did Francis Bacon Write Shakespeare?" The present is, therefore, an abridged abridgement.

1579.—One night he dreamt that his father's country house was plastered over with black mortar, and immediately afterwards he was summoned home by news of the sudden death of Sir Nicholas, and found that in consequence of a paper being unsigned he was left with only a fraction of the portion intended for him. At first he retired to live with his mother at Gorhambury, St. Albans, the scene of 2 *Hen. VI.*

1579-1586.—Anthony Bacon goes abroad, travelling and living chiefly in the south of France, at Bourdeaux, and in Italy, at Padua, Verona and Venice. *The Taming of the Shrew*, *The Two Gentlemen of Verona*, and *Love's Labour's Lost* are, by Malone, attributed to this date.

Francis Bacon, in 1581, began to keep terms in Gray's Inn, and little is heard of him. "What particular studies absorbed him we are not told;" the law, however, did *not* absorb him. In 1582, he was called to the bar, but long remained briefless. In 1583 he is sighing for the return of Anthony, with whom he kept up perpetual intercourse by letters.

1587.—Francis helps in getting up *the Gray's Inn Revels*, and in the presentation of the anonymous Play, *The Tragedy of Arthur*. About this time he also assists in some *Masques* to be performed before the Queen.

1588-1591.—Still without sufficient professional employment. "*The contemplative planet carries me away wholly.*" He threatens "*to become a sorry bookmaker,*" and divides his time chiefly between Gorhambury and Twickenham, where the Queen visits him and he presents her Majesty "*with a Sonnet—for she loves to be wooed and to have Sonnets writ in her honour.*" *The Sonnets* are supposed to have been written about this time (some earlier). *Comp. Sonn.* lv. lvii. lviii.

Henceforward the *Shakespeare* Comedies continue to exhibit the combined influence of Anthony Bacon's letters from France and Italy, with the legal studies of Francis in Gray's Inn.

1592.—In the beginning of this year Anthony returns to England, and resides in Chambers with Francis. Together they fulfil the *unpaid* duties of secretaries to the Earl of Essex. Francis had lived very frugally and modestly, but he became greatly hampered by want

of money, and we find him borrowing sums so small as £1 at a time from the Jews and Lombards, one of whom, Sympson by name, actually cast him into a sponging house on account of a bond which was not to fall due for two months. Anthony, on his return, finding his brother thus distressed, mortgaged his property, taxing his own credit and that of his friends, in order to release Francis from the burden of debt and from the usurer, "the hard Jew." To these episodes are attributed the *Merchant of Venice*, which was put on the stage three years later.

In this same year, 1592, Robert Greene, in the *Groatsworth of Wit*, distinctly asserts that Will Shakspeare was as odd-job man, a "utility" player, attached to the theatre, a conceited, bombastic, inferior actor, "an absolute *Johanae factotum*, in his own conceit, the only Shakescene in a country."

1592-3.—Bacon composes for a festive occasion a device entitled "A Conference of Pleasure." In the list of contents on the outside of the MS. book which contains this courtly piece, are included several "speeches," "orations," and letters written for the Earls of Essex, Sussex, and Leicester, and with them the plays of *Richard II.*, *Richard III.*, *Esmond and Cornelia* (*Edmund and Cordelia*, an early form of *Lear*?), and the "*Isle of Dogs*" fragment attributed to Thomas Nashe.

*Venus and Adonis* now appears anonymously, but with a dedication to Francis Bacon's young friend the Earl of Southampton. Note that when by-and-by Bacon quarrelled with Southampton on the score of his disloyalty, the poem was republished *without the dedication*. In the year 1593, the Plague breaks out in London. Francis, with some congenial friends, removes to Twickenham, and to this date Shakespearean critics assign 3 *Henry VI.*

1594.—A sheet in Bacon's *Promus*, or Note Book, bears the date Dec. 5, 1594. It contains a number of entries which reappear in increasing numbers and varieties of use in successive editions of *Romeo and Juliet* (1597-1599). The phrase, figures, and quotations which are associated in the *Promus* and in the play are absent from the old stories whence the play is derived. The *Promus* also contains 1,560 entries repeated or alluded to sometimes many times in the Shakespeare plays.

In this year, on Dec. 29th, Francis Bacon is called upon to assist in "recovering the honour of Gray's Inn" "lost" on the previous night through the miscarriage of a Christmas Revel in which also he was concerned.

About this time the Calvinistic strictness of Lady Anne Bacon's principles received a severe shock from the repeated and open proofs given by her sons of their taste for stage performances. Anthony has gone to live in Bishopsgate-street, near the "Bull Inn," where ten or twelve of the Shakespeare plays were acted. Lady Anne writes that she "trusts they will not mum nor mask nor sinfully revel at Gray's Inn," but they were already deep in preparation for the proposed festivities. A device or elaborate burlesque which turned Gray's Inn into a mimic court, was arranged, the Prince of Purpoole and a Master of the Revels chosen, and the sports were to last for twelve days, beginning on December 20th. The entertainment was so gorgeous and produced such excitement on the first night that the throng of people exceeded anything that had been expected, and so crowded the Hall that the actors were driven from the stage. The tumult having partly subsided, the guests were obliged, in default of those "very good inventions and conceits which had been intended," to content themselves with dancing, followed by "*A Comedy of Errors*," played by the players.

This was on Dec. 28th. The next night was taken up with a mock legal inquiry into the cause of these disorders, and after this, which was a broad parody of the administration of justice by the Crown in council, they held "a great consultation for the recovery of their lost honour," and ended by resolving that the Prince's Council should be reformed, and some "graver conceits" should have their places. It is certain that Bacon's "Order of the Helmet," in which he took a principal part, was produced on Jan. 3rd, 1595. This entertainment is described by Spedding as "one of the most elegant that was ever presented to an audience of statesmen and courtiers."\*

In 1594 *Lucrece* was published, dedicated (like *Gen. Ad.*) to Lord Southampton, still intimate with Francis Bacon, and who is said to

\* See Spedding *Letters and Life of Bacon*, i. 323—345. Halliwell Phillips, in relating the whole story, studiously omits the name of Bacon.



have given a large sum towards the erection of the "Globe" theatre on Bankside, where the Shakespeare plays were performed.\*

During this same year, 1594, Bacon vainly applied for the places of attorney or solicitor. It is considered that he would have succeeded but for the injudicious and arrogant interference of Essex, who, really anxious in some way to pay his secretaries (but being himself deeply in debt), attempted to coerce the Queen into giving Bacon this appointment, for his (Essex's) sake and at his bidding. Bacon was again passed over and retired much hurt, and feeling disgraced to Twickenham. To Sir R. Cecil, he writes: "Upon her Majesty's rejecting me with such circumstance, though my heart might be good, yet mine eyes would be sore that I should take no pleasure to look upon my friends; for I was not an impudent man that could face out a disgrace; and I hoped her Majesty would not be offended if, not being able to endure the sun, I fled into the shade."

To Essex he wrote that the Queen was offended at his wish to travel:—

"Surely . . . it is such an offence as it would be an offence to the sun, when a man to avoid the scorching heat thereof flieth into the shade . . . for though mine heart be good yet mine eyes be sore, &c. . . . I hope that her Majesty of her clemency, yea and justice, will not suffer me to pine here with melancholy."

A little later he writes to his uncle, Lord Burleigh:—

"I drew myself last term to my house in the country . . . I confess a little to help digestion, and to be out of eye, I absented myself."

These letters should be compared with some of the *Sonnets*, wherein the author, *alone*, *outcast* and (as he thinks) *disgraced*, turns for comfort and consolation to his mistress and sovereign lady, his muse or truth and beauty, science and poetry, the subjects of his muse:—

"Let those who are in fortune with their stars  
Of public honour and proud titles boast,  
Whilst I whom fortune of such triumph bars,  
Unlook'd for joy in that I honour most.

\* There is no evidence whatever that Southampton ever had "friendship" or fellowship with W. Shakspeare, unless the supposed signature of the latter's name *wrongly spelt*, to the dedication, be considered evidence.

Great princes' favourites their fair leaves spread,  
But as the marigold at the sun's eyes,  
For at a frown they in their glory die," &c.

*Son.* xxv. ; and comp. *Son.* xxxiii.

"When in disgrace with fortune and men's eyes,  
I all alone bewail my outcast state . . .  
I think on thee," &c.—*Son.* xxix. ; see xxx.

See also of the war between Eye and Heart in *Son.* xlvi., xlvii.

The stormy passages between the Queen and Essex having for the present cleared away, we find that in November, 1594, Francis Bacon wrote a "Device" for Essex to present to her Majesty as a kind of olive branch on the "Queen's Day." This piece, entitled "*The Device of an Indian Prince*," bears many points of strong resemblance to the "*Midsummer Night's Dream*," which appeared soon after Francis Bacon's retirement into the shade at Twickenham Park. At this time he describes himself as "poor, and working for bread."

About this time he made the following entry in the *Promus*:—

"*Law at Twickenham for ye mery tales.*"

Some of these merry tales are thought to be *The Midsummer Night's Dream*,\* *All's Well that Ends Well*, the two parts of the play of *Hen. IV.*, and perhaps *The Taming of the Shrew* and *Rich. III.*, attributed by Dr. Delius to this period.

1595.—January 27th is the latest date entered in the *Promus*. To this year Shakespeareans assign the completion of the *Merchant of Venice*, wherein "the hard Jew" who had persecuted Francis Bacon is immortalized in the character of *Shylock*, whilst *Antonius* represents the generous Anthony, who had sacrificed his own interests and "taxed his credit" in order to relieve that beloved younger brother.†

1596.—The biographer finds that Francis Bacon's affairs had now reached a crisis. What plans he had made, or what course he pursued for the purpose of clearing himself, does not appear. No letter has been found to say precisely what he was about at this time. Some

\* In this play Bacon brings to his aid in creating his fairies his studies of the winds, especially of the zephyrs and lighter breezes.

† The *Mer. Ven.* also connects Anthony's intimate acquaintance with Italy, and the legal studies of Francis.

critics attribute to it the finished plays of *King John*, *Rich. II.*, and *1 Hen. IV.*

1597.—Bacon wrote in the intervals of business the *Colours of Good and Evil* and the *Meditationæ Sacræ*, for which preparations are found in the *Promus* entries and utilised repeatedly and with excellent effect in the plays.

The "*Speech for the Earl of Essex at Tilt*" referred to above bears this year's date.

In letters to Sir Tobie Matthew, with dates and other particulars mysteriously obliterated or garbled, F. Bacon, alluding to certain of his own works which Sir T. M. had been reading for him, speaks *without naming them* of "*other works*," "*works of my recreation*." Elsewhere he refers to some of his works as "*the alphabet*," a mysterious term, we believe, for his tragedies and comedies, since in the *Promus* (before 1594) was this entry—

" *Tragedies and comedies are made of one alphabet.*" \*

On October 15th of this same year, 1597, Francis writes to the Earl of Shrewsbury from Gray's Inn, to borrow a horse and armour for some public show. He tells Mountjoy at this time that "*it is now my manner and rule to keep state in contemplative matters.*"

*Romeo and Juliet* is published again full of Italian colouring and English law. Folio 111 of the *Promus* contains 38 entries, of which 33 are reflected in that tragedy, some of them several times.

1598.—The Queen, having again quarrelled with Essex, is greatly offended by the play of *Rich. II.*, which is considered to be connected with a pamphlet published by Dr. Hayward, and which she considers to be treasonable. Bacon tries to soothe her Majesty with a jest, saying that the play contained no treason, but much felony: "And when her Majesty hastily asked me wherein, I told her the author had committed very apparent theft, for he had taken most of the sentences of Cornelius Tacitus and translated them into English, and put them into his text."

Shakespearean commentators seem to have utterly ignored this

\* Since Francis Bacon's chief cipher is the A B cipher, it cannot be thought improbable that the Shakespeare plays "stuffed" with cipher are thus alluded to.

remarkable speech, which Bacon nevertheless took care to perpetuate, and which is printed amongst his apothegms. It has remained for Baconians to test the truth of their master's statement, and to trace the sentences of Tacitus in the Shakespeare plays.

Writing in later years about this time Bacon says:—"Her Majesty had a purpose to dine in Twickenham Park, at which time *I had—though I profess not to be a poet—prepared a sonnet . . .* to draw on her Majesty's reconciliation to my lord of Essex."

Before the autumn of 1598, Bacon wrote to Lord Burghley, offering to furnish a masque as "a demonstration of affection" on some occasion unspecified. He now is known to have been prosecuting *secret studies*.

1599.—The anonymous poem, *The Passionate Pilgrim* \* (in which *Son.* xii. should be compared with Bacon's treatise of *Youth and Age*) and the *Merry Wives* are said by Malone to have been written. Dr. Delius adds *Much Ado* and *Hen. V.*

1592-1601.—Now follows Francis Bacon's "dark period," the "dark period" of "*Shakespeare*," when Will Shakspeare was busy accumulating land and other property, and in obtaining for himself a coat-of-arms apparently granted under a misapprehension and on account of mis-statements.

Lady Anne Bacon went out of her mind, passing apparently through all the stages of mental disease noted in *Hamlet*—

"She . . . fell into a sadness,  
Thence to a watch, thence into a weakness,  
Thence to a lightness, and by this declension  
Into the madness, wherein,"

like Hamlet, "she raved, and her children wailed for." From this time the symptoms of madness and brain disease are studied by the poet and introduced into *Hamlet*, *Macbeth*, and *Lear*.

The mysterious poem of *The Phoenix and the Turtle* is now published. It seems to be capable of interpretation by the "Renaissance" and "Rosicrucian" doctrines of Baconians.

1601.—Essex having stirred the Queen's subjects to rebellion in

\* Dr. Furnivall "likes to think that this poem" is Shakespeare's, although *anonymous*.



Ireland, brought armed trains to London, and caused an outbreak, in which, however, the citizens would not support him. Being arrested and impeached of high treason, the Queen, to spite Bacon for the way in which he had continually tried to palliate Essex's offences, forced him, in his official capacity, to take part in the prosecution. The subsequent condemnation and execution of the brilliant man who had once been his friend, although he had long ceased to be so, and had proved a traitor of the deepest dye, must have been a cause of misery to Bacon. The graphic account of the execution of Buckingham introduced into *Henry VIII.* first published (and apparently unheard of until) 1623, is held by Baconians to be a faithful picture of "the noble ruin'd man" in his last hours. (Readers are requested to study this subject.)

Anthony Bacon, "dearest brother," "comforte and consorte," was in very bad health. It is thought that this tragedy hastened his death, which occurred soon afterwards.

The correspondence of this year shows Francis Bacon now connected by marriage with the family of Sir Thomas Lucy the *Justice Shallow* of the *Merry Wives*. A daughter of Sir Thomas married a nephew of Lady Anne Bacon. The Lucys lived within a drive of the Pakingtons, from which family Francis Bacon afterwards took his wife. He must, therefore, have been perfectly well acquainted with that part of Warwickshire.

Essex's rebellion is pointed out by Shakespeareans as the direct cause of the production of *Julius Cæsar* in 1601. "Julius Cæsar is not the hero of the play; Brutus is."<sup>2</sup> Dr. Delius assigns to this play the date 1603, which accords with a passage in a letter from Bacon to Sir Tobie Matthew (1608-9), where, in alluding to a rough draft of *The Felicity of Elizabeth*, he says: "At that time methought, you were more willing to hear *Julius Cæsar* than *Elizabeth* commended." About this date Sir Tobie Matthew says in the postscript to a letter to Bacon acknowledging the receipt of some work not specified:—"I will not return you weight for weight but *Measure for Measure*."

1603.—*Measure for Measure* was played apparently for the first and only time (previous to its publication in 1623) at Wilton, the seat of William Herbert, Earl of Pembroke. The occasion was the presence

<sup>2</sup> See Forewords to the Leopold Shakspeare lxvii., lxviii.

at Wilton of James I. and his court during the trial of Sir Walter Raleigh at Winchester. The Play was acted by Shakspeare's company, and in it is repeated the gist of Bacon's speech about obsolete and sleeping laws, and of "the law's delay" in the Essay "*Of Judicature.*" *Measure for Measure* also has passages which recall Bacon's efforts to improve morality in great towns, and to legislate against abuses in weights and measures. Isabella's speech is believed to have been *interpolated*, to incline the king's heart to mercy on Raleigh's behalf.

1605.—B. Jonson, Marston and Chapman are imprisoned, in consequence of their attacks made upon the stage against the Scots and the king's book on Demonology. The play of *Macbeth* is published, in which, mixed up with Bacon's legal and scientific inquiries into Witchcraft, there is much which illustrates his *Hist. of the Winds*, of *Dense and Rare*, and of the action of the *mind upon the body*.

1606-1609.—Bacon marries Alice Barham (step-daughter to Sir John Pakington, of Westwood-park, near Worcester). He is made Solicitor-General. Frequent entries in his diary show him to have suffered much from "dyspepsia, accompanied by a very sensitive nervous system, through which it affected the imagination." He often refers to his "*symptom . . . melancholy . . . doubt of present peril . . . strangeness in beholding . . . darksomeness . . . inclination to superstitution . . . clouds . . . cloudiness,*" &c.

1609.—The *Sonnets* dedicated to "Mr. W. H." (William Herbert) were published by one T. Thorpe, under the title of "SHAKE-SPEARE'S *Sonnets*, never before Imprinted." The manner of publication remains mysterious. In December of this year Bacon laments to Sir Tobie "the death of your good friend and mine, A. B. . . . I think myself most unfortunate to be deprived of two whom I regarded as *no stage friends*, but private friends (*with whom I might freely and safely communicate*), him by death and you by absence."

1610.—Bacon's mother dies raving mad. In inviting a friend to the funeral he writes: "*Funeral feast make I none,*" compare *Hamlet* of ostentatious displays on such occasions and "*Funeral baked meats.*"

1610-11.—Bacon, with Southampton, Pembroke and Montgomery, is now member in the company which sent out a fleet under Sir John Somers, to Virginia. The ship "Admiral" is wrecked in a violent storm upon the Bermudas—"still vexed Bermoothes"—of which a

thrilling account is published in Jourdan's "*Discovery of the Bermudas . . . the Isle of Divels.*"\* To these facts *The Tempest* is attributed. Bacon is writing his tracts on the *Ebb and Flow of the Sea*, the *Hist. of the Winds*, and *The Sailing of Ships*.

His charge on opening the Court of the Verge embodies the views concerning the *Office and Duties of Constables*, and in his answers to *Questions Touching the Office of Constables* of which *Much Ado* presents a popular picture.

1612-1613.—Bacon takes a principal part in the preparation of a Masque presented by the gentlemen of Gray's Inn and the Inner Temple on the occasion of the marriage of the Princess Elizabeth to the Prince Palatine. This Masque, though attributed to Francis Beaumont, was shortly afterwards printed with a dedication thanking those who had "set forth and furnished this masque . . . and you, Sir Francis Bacon, especially."†

"On Wednesday, it came to Gray's Inn and the Inner Temple's turn to come with their masque, of which Sir Francis Bacon was the chief contriver."

1613.—Bacon is appointed Attorney General. On the occasion of the marriage of the Earl of Somerset with Lady Essex, he once more produced a magnificent masque for the four Inns of Court to present in their honour. (See Chamberlain in a letter of December 23rd, 1613).

*New plays now cease to appear until the publication of the Folio of 1623, excepting Othello, 1622, reprinted with alterations in 1623, after Bacon had revoked his will in his wife's favour "for just and great causes, leaving her her own right only."*‡

1623.—In this year Bacon wrote a fragment of the *History of Hen. VIII.* to carry on the *History of Henry VII.* which is complete. *The reign of Henry VII. is omitted in the Plays.* In the original draft of a letter from Bacon to the king in 1622, he quotes the words put into the mouth of Wolsey in *Hen. VIII.* iii. 2, 454—457. But, Bacon adds, "My conscience says no such thing; for I know not but in serv-

\* Hepworth Dixon in *Personal History*, pp. 197—200.

† Chamberlain's *Court of James I.*, i. 227. Spedding *L. L.* iv. 344.

‡ She soon afterwards married her gentleman usher.

ing you I have served God in one. But it may be, if I had pleased men as I have pleased you, it would have been better for me.”

This passage was cut out in the fair copy of the letter, and its original idea appeared in the following year in the Play.

“M.”

“MANES VERULAMIANI.”

PART IV.

ON THE DEATH OF THE LORD FRANCIS OF VERULAM, &C.

“BEHOLD with flashing speech from starry vault  
A second time is Bacon to be heard—  
(The ‘*Instauration*,’ sure, is wonderful).  
Enrobed in white this most pure Judge gives ear;  
A stole he wears dyed in Thy blood, O Christ !  
He too has died to be regenerate.  
‘O earth, thou hast my body !’ he exclaimed,  
And to the stars his noble shade flew up.  
Pursuing *Astrea*\* to realms of light  
Great Verulum now sees unclouded Truth.”—T. P.

LINE 5 in this short piece seems to refer us to the *Rosicrucian* or Religious Universal Brotherhood which Francis Bacon established, and which, if we are to credit our own repeated experiences, and the words of “Brother John Hogg,” is still carrying on its work with undiminished zeal !† We abridge one passage :—

“Modern times have eagerly accepted in the full light of science, the precious inheritance bequeathed by the Rosicrucians. . . . *It is not desirable in a work of this kind to make disclosures of an indiscreet nature. The brethren of the Rosy Cross will never, and should not under peril and alarm, give up their secrets. This ancient body has*

\* *Astrea*, Goddess of Right or Justice, and daughter of Zeus, God of Heaven and Earth, and of Themis, Goddess of Order—“Heaven’s first law.”

† We have no means of ascertaining whether Bro. Hogg was pseudonym for a Baconian initiate, but in so far as mysterious people with secrets to keep can be true, he seems to be so. See the *Royal Masonic Cyclopædia*, edited by K. R. H. Mackenzie, ix., pub. by Bro. John Hogg, 1877. The whole passage is also printed in “*F. B. and his Secret Society*,” chap. vii., *The Rosicrucians*.



*apparently disappeared from the field of human activity, but its labours are being carried on with alacrity, and with a sure delight in an ultimate success."*

With such a passage before us, and with others from the same Freemason source enlarging upon the *religious* character of the work of the Rosy Cross Brethren—their resolute determination to make the Church of Christ Universal, tolerant, free from bigotry and tyranny, and finally a united (though not perhaps a *uniform*) Church—in the light of such derived from standard Freemason authorities—it is, we repeat, incomprehensible how Freemasons of education can doubt or dispute the connection existing between themselves and the Rosy Cross; or how any man of letters can take upon him to assert that *no such secret Rosicrucian work as we have repeatedly described, is, at the present day, still carried on.*

The words of "Brother Hogg" are as true now as they were when printed in 1877. We heartily thank him for giving us these words as a thread to be spun upon, and for his statement "*worthy of remark, that one particular century*" (the century in which Francis Bacon and his father Sir Nicholas flourished) *is distinguished in history as the era in which most of these efforts at throwing off the trammels of the past occurred."*

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#### ON THE DEATH OF THE SAME.

"None may your urn with violets sweet bestrew  
Nor mark your tomb with lofty masonry;  
Enough that fruits of study keep for you  
Your FAME.—These records Death indeed defy."

—Williams.

The signature, without the Christian name or initial, may be that of Williams, Bishop of Lincoln and Lord Keeper, to whom Bacon bequeathed his register-book of speeches and letters, and with whom he consulted as to the erection of Lectures in Perpetuity at the Universities; two such lectures Bacon himself desired in his will to endow, "They be for Natural Philosophy, and the sciences thereupon depending; which foundations I have required my executors to order, by the

advice and direction of your Lordship and my Lord Bishop of Coventry and Litchfield."\*

To this letter Williams, who had in early days been distinctly hostile to Bacon, returns an answer full of sympathy and cordiality. It is plain that their relations were now altered. It is also plain that the Bishop was prone to relieve his feelings by going off into Latin verse, for thus he concludes:—"That which made me say thus much, I will say in verse, that your Lordship may remember it better;

"Sola ruinosus stat Cantabrigia pannis,  
Atque inopi lingua disertast† invocat artes.

"I will conclude with this vow: *Deus, qui animum istum tibi, animo isti tempus quam longissimum tribuat.* It is the most affectionate prayer of

"Your Lordship's most humble servant,

"JO. LINCOLN."

Williams, it seems clear, made promises to Bacon for some services on behalf of Dr. Rawley—possessor of the collection of the *Manes*. The nature of these promises is not recorded, nor yet their fulfilment, but there are in Stephen's Catalogue two other letters from Bacon on the same topic. *Both are amongst the letters inexplicably missing.* In the one published by Spedding, Bacon says:—"I am very much bound to your Lordship for your honourable promise to Dr. Rawley. He chooseth rather to depend upon the same in general, than to pitch upon any particular: which modesty of choice I commend."

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"Does thus Aonia's chiefest glory fall?  
Can one still trust Aonian fields for seed?  
Reed-pens are broken, note-books are torn up;  
Thus far, at least, the Fates may work their will.  
Ah, what a tongue! what eloquence is hushed!  
Whither's the meat and drink of genius fled?"

\* See for the letter and the Bishop's approving and affectionate answer, Spedding, *Let. L.* v., pp. 546, 547.

† Spedding notes, "So in the printed copy," which is Stephen's second collection, p. 190. The questionable grammar in the Latin of this learned Bishop may afford a hint to Baconian critics.

Closely are we, the Muses' pupils, touched  
 When Phœbus falls, the leader of our choir.  
 If neither care, nor faith, nor vigilance  
 Can turn aside the clutching hand of Fate,\*  
 Why set ourselves these tasks in such brief span?  
 Why seek inscriptions sunk in crumbling mould?  
 Whilst we forsooth snatch work worth better fate  
 From Death, he neath his sway may drag us off."†

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"Then why in vain pour I these nothings forth?‡  
 : When *thou* are silent, who would care to speak?"

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TO THE SAME.

"Hush, for our grief a speaking silence§ loves;  
 Now he is gone, *our only Orator*,  
*Teller of Tales*, that mazed the courts of kings.  
 He who freed anxious slaves from irksome laws,  
 A mighty work! yet Verulam restores  
 Our ancient arts, and founds as well the new.  
 Not as our forbears, but with genius bold,  
 He calls forth Nature from her secret nooks.  
 'Now stand, and scatter wide these things,' said he,  
 'Bequeath what's found to help a newer age.  
 Let it suffice that through your wit, *our times*  
 Tell what has been for this fresh youth made known;  
 A thing there is in which *th'* approaching age  
 May boast. What that should be I, only, know.  
 You should from fairest limbs have made a form  
 Whose perfect parts none else may imitate;

\* † Comp. these lines with *Ham.* v. 1, song.

"Age with his stealing steps,  
 Hath clawed me in his clutch," &c.

‡ Comp: "Her speech is *nothing*.  
 Yet the unshap'd use of it doth move  
 The hearers to collection; they aim at it  
 And botch the words up, fit to their own thoughts."  
 —(*Ham.* iv. 5).

"I'd rather have one scratch my head . . . than idly sit  
 To hear my nothings monster'd," —(*Cor.* ii. 2).

Comp. "There was speech in their dumbness." *Wint. T.* v. 2, 8—18.  
 "My heart a working mute and dumb." *Ham.* v. 2, 137.  
 "Your silence cunning in dumbness," &c. *Wint. T.* iii. 2, 130—133.

*This might (though incomplete) Appelles grace,  
Since none paint beauty such as he bequeathed.'*

His tale was told, and Nature, madly blind,  
Severed alike his thread of life and work ;  
But thou who dar'st catch up the dangling warp,  
Alone shalt know *the man these records hide.*"

H. T. Coll. Trin. Socius.

This remarkable piece should receive peculiar attention. Again the writer reiterates that in the death of Francis Bacon, the world, and his followers or *alumni*, have lost *their only Orator, Teller of Tales that mazed the Courts of Kings*. Who will set about to explain this away? How will anyone interpret it as meaning anything but that which is distinctly stated—that Bacon was the only great writer of an age, and the writer of Tales told in the Courts of Kings, whether read or acted at the Courts of Elizabeth and James or abroad, what tales were these?

Note particularly Bacon's instructions to his disciples and followers, who in so many of these poems confess that without him and his encouraging voice and pen, they can do nothing—they are to hand down the lamp of tradition according to his "method," already several times described.\*

It seems clear from the lines which we have printed in italics that Bacon knew the weakness and incapacity of his faithful sons of science. Their goodwill he did not doubt, but for the present their strength was to sit still. They should be content to "stand," not trying to advance until they had mastered their manifold tasks, and assimilated the mass of material prepared by him to minister to their wants and infinite "deficiencies."

"Stand," he says, and let it suffice that *through your wit*, the generation in which you live shall be made to know all that has been already done for this new birth of time, this "fresh youth" of the world. He had often declared *the present age* to be the true Antiquity ; that which we are wont to speak of as *Antiquity* was the world's infancy.

\* See "*Francis Bacon and His Secret Society*" (chap. vii., p. 216, Rule 8), and *BACONIANA*, New Series, I. 216, &c.



But in the matter of modern learning in his own time, Bacon held that it was worthless ; built upon rotten foundations, almost worse than nothing, since it satisfied the mind of man with the vain belief that having heaped up dust hills of words, words, mere words, he had attained "the end of study."

If, therefore, true advance were to be hoped for the learning must be born afresh, and must come before the world as a little child, the babe, or infant love of knowledge, which symbolises upon so many Baconian pages this his "fixed notion." And now we see how completely these verses cast upon Francis Bacon the entire responsibility of this Revival or Renaissance. Something there is which the coming age shall reveal, but which during his life was known *to himself alone*. What was this secret, which should be disclosed at the end of an "age," the Rosicrucian *hundred years* ? It was the marvellous fact disclosed in this (and in several of the other poems) that *he was the only great writer of that age*. He himself had said that all knowledge should be handed down as "a thread to be spun upon by others," and the writer of the verses appeals to whomsoever may be so daring, *to catch up the dangling warp* ("the unravelled thread"). Such an one "*alone may know the man these records hide*." Such an one may recognise the "concealed man," the "concealed poet," who hid himself, and put others forward, in order that the wisdom, beauty, and learning which appear almost incredible as the work of the one, should be believed in, and pass current as the work of the many-headed.

We may, in passing, draw the attention of some who may not be well acquainted with the greater works of Bacon to the passage from the *De Augmentis*\* whence the allusion in Bacon's speech is taken.

"The noblest species of grammar, as I think, would be this : if some one well seen in a great number of tongues, learned as well as vulgar, would handle the various properties of languages ; showing in what points each excelled, in what it failed. For so, not only may languages be enriched by mutual exchanges, but the several beauties of each may be combined, *as in the Venus of Appelles, into a most beautiful model and excellent speech itself, for the right expressing of the meanings of the mind*."

This is precisely what we believe Bacon to have done, not only for

\* Chap. vi. 1. p. 441.

England, but, indirectly, for other nations. It seems almost indubitable that besides Latin and Greek, he was "well-seen" in Hebrew, French, Italian, Spanish and the provincial dialects of his own country, the mediæval and "vulgar," which he carefully studied, as well as the learned and courtly which he did so much to beautify and to bring to perfection in his own writings and speeches.

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To the passenger gazing on the monument of Francis Lord Verulam :—

"Dost thou imagine, foolish passenger,  
That he who led Apollo's sweetest choir  
Of Muses fresh from the Pierian springs,  
Entombed in coldest marble is immured ?\*  
Pass on, you err, for even now Great James,  
Thy brightest constellation, Verulam's Boar,†  
Shines glorious in Olympus' radiant sky."

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## "THE SCOTSMAN" ON THE BACONIAN MYSTERY.

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DEEPER than ever plummet sounded is the Baconian Mystery. Those who thought they had got to the bottom of it in the works of Mr. Ignatius Donnelly will discover their mistake on perusing Mrs. Henry Pott's *Francis Bacon and his Secret Society*. Not merely did Lord Verulam write Shakspeare ; he wrote, or where he did not write, he dictated or inspired nearly all the poetry, philosophy, and science of his time. This and much more which Mrs. Pott gives, not by way of suggestion, but of established proposition, appears to be founded chiefly upon a chance phrase of Ben Jonson, in which he says that Bacon "filled up all numbers," meaning, as it is interpreted, that he wrote in all kinds of metre on all kinds of themes. Many have thought it a mystery that the Shakspeare of the orthodox myth should

\* To the same effect is the epitaph on the Monument to "Montaigne." *He is not there.*

† The Boar, *the crest of the Bacon family*. It is perhaps needless to add that no such constellation is enumerated in the list of Astronomers. See *BACONIANA*, April, 1896, of the Boar's Head.

have written in so many styles. But it is all made plain and understandable when it is assumed that Bacon is the author of Shakspeare's plays, and of a myriad of other works, for which other men have obtained credit. But since it is impossible that this wonder of the ages could have performed the feat with his own hand, the conclusion is inevitable that he was at the head of a Secret Society—associated with the Rosicrucians or the Freemasons, Mrs. Pott is not quite sure which—and through this breathed his spirit and his genius into all the letters of his time. It seems that he was the introducer of a shorthand cipher, which it appears probable he taught to his young assistants and secretaries, "and that by this means a great deal of his wonderful conversation and the contents of many small treatises, tracts, sermons, &c., were taken from his lips; such discourses being at leisure written out, sometimes revised by himself, and published at various places and under various names when the opportunity arose and when the time was ripe." The traces of this are to be found cryptographically hidden in the typography and typographical errors, in the pagination, headlines, prefaces, indexes, and tables of contents of the literature of the time, and even, and specially, in the water marks and paper marks and in "the tooling of the binding" of books, all these revealing, to those who know how to look, "a complete chainwork, linking one book to another," and "invariably leading up to Francis Bacon and his friends as the authors, producers, or patrons of those works." The most curious fact of all is that this Secret Society still exists, and continues to set its mystic marks on the books that issue from the press, although Mrs. Pott has not yet been successful in inducing the Rosicrucians and Freemasons whom she suspects among the printers, bookbinders, papermakers, and publishers of the time to render up to her the master key of the mystery. Hence her ingenious exposition is incomplete. "The vows of a secret society" hold them silent, but "some day, when the secret brotherhoods, especially in the higher grades, shall have persuaded themselves that 'the time is ripe,' or when narrow protectionist systems shall, liberally and *pro bono publico*, give way to free trade in knowledge, then it will, we are convinced, be easy for those who hold the keys to unlock this closed door in the palace of truth." Mrs. Pott warns off "common sense" from pronouncing any judgment on her



book. She is quite right. Common sense has nothing whatever to do with it. This is sheer midsummer madness—madness, however, with some method in it.—*Scotsman*, March 14, 1892.

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## OUR BOOKSHELF.

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MR. THORPE, in his "Hidden Lives of Shakespeare and Bacon," manages to unearth some fairly unpleasant, but withal, highly interesting facts, or rather, theories about them both.

The "new light" he brings on to the "hidden life" of Shakspeare (the actor) is, that he made money by the lowest form of gambling; and in support of this theory, Mr. Thorpe quotes the following passages from Harrington's "Nugæ Antiquæ":—

"There is a great show of popularitie in playing small game—as we have heard of one that shall be nameless (because he was not blameless), that with shootynge seaven up groates among yeoman, and goinge in vayne apparell, had stolen so many hartes (for I do not say he came trewly by them), that hee was accused of more than felony."

"Pyrates by sea, robbers by land, have become honest subetanceall men, as we call them, and purchasers of more lawful purchas."

"With the ruyn of infant young gentlemen, the dycing box maintains a hungry famylee." Explaining them thus:—

Sir John Harrington's cousin and great friend, Lord Harrington, lived at Combe Park, about five miles from Coventry; he 'preserved highly' and would as a natural sequence detest a poacher. Shakspeare fled from Stratford on account of a deer-stealing fray, deer-stealing being in those days *felony*.

In 1597, the year "Nugæ" appeared, Shakspeare took "seisin" of New Place, an event which would greatly "rub up" the squirarchy of the neighbourhood.

Shakspeare severely punished any attack made on him, and his quarrel with Chettle, the Lampoonist, in 1598, would still be fresh in Harrington's mind. The taking possession of the ruined home of the Clopton's gives colour to the statement that the place was won in a gambling hell from a ruined infant young gentleman. "Mr. Thorpe makes the fact that gambling plays so small a part in the plays, a proof, first, that Shakspeare, the actor, wrote them; and second, that he had been a gambler, and was silent on the subject for shame of his shameful past!"

And now for Bacon, the abuse that Mr. Thorpe heaps upon him is very terrible to the lovers of the great man; he accuses him of having betrayed



and hounded Essex to his death ;\* of being lost to every sense of honour and honesty. Mr. Thorpe's authorities are a MS. copy of "The Apologie" issued from Bacon's "Scrivenry" at Twickenham (?), and Essex's dying statement (who was, says Chamberlain, writing on Feb. 28th, and March 5th, 1600 "somewhat crazie" and "quite out of mind"), made in a letter to the Queen, written in May, 1600 :—"I am subject to their wicked information that first envied me for my happiness in your favour, and now rate me out of custom, but as if I were thrown into a corner like a dead carcase, I am gnawed on, and torn by the vilest and basest creatures upon earth. *Already they print me and make me speak to the world, and shortly they will play me in what form they list upon the stage.*"

Mr. Thorpe interprets this as meaning that Bacon vainly tried to coerce Shakspeare to produce a libellous play on the fallen favourite which Shakspeare with exquisite virtue refused to do. But the great point that arises seems to be this. If "*prints me*" is to be taken as *proof* that Bacon issued the Apologie (with intent to ruin Essex) why should not "*play me in what form they list upon the stage*" be taken as proof that Bacon was a writer of plays, and that Essex knew it? But space forbids our going further into the question or even touching on some others of high interest that Mr. Thorpe brings up. We must just call attention to his statements that Bacon was Shakspeare's (the actor) *copying-clerk* (a bouleversement of our previous notions on the subject!) and that Bacon borrowed large sums from the "Factotum Manager" of the Globe Theatre. Both of which we should be glad to have "followed up" some day.

In "*Sidelights on Shakspeare*," Miss Rossi and Mrs. Corbould have done good work, and their aim is the high one of putting *ideas* in the plays into the shallow head of the average schoolgirl, who is only too apt to read her "*Shakespeare*" as a task, to be classed with Colenso and Lindley Murray.

Miss Rossi's work is immeasurably the best. She really has shed "new light," that is to say, given new readings in those plays which she has taken as her share, but in her first chapter on "The Sonnets," which is more or less of a biographical sketch, it is a pity she confounds *tradition* with *fact*. The pleasing romance she weaves round William Shakspeare, is made up of myths, almost as universally acknowledged to *be* myths, as is the statement that Mary Queen of Scots was imprisoned in Hertford Castle, or that the Count of Monte Christo was really confined in the Chateau D'If.

Apart from that, the book is good; and one, therefore, all the more regrets that there is such positive assertion made, of "*facts*" which are now proved to be "*fictions*."

\* Compare these statements with those in an article in the January BACONIANA, entitled: "Anthony Bacon—A Poet."